D.G.O.S. 1948-1950 S. S.



## GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

PRESENTS

TO-NIGHT (Patrons' Night), 7.45:

AIDA (Verdi)

BUTH PACKER, PATRICIA BLACK, FRANK SALE, HENRY GILL. DERMOT BROWNER, SAM MOONEY Conductor: LT.-COL. J. M. DOYLE TUESDAY ..... LA BOHEME WEDNESDAY ..... AIDA THURSDAY ..... RIGOLETTO FRIDAY, 8.15 ..... AIDA SATURDAY MAT. ... RIGOLETTO SATURDAY EVG. ..... FAUST

## Verdi's "Aida" at The Gaiety Theatre

The Dublin Grand Opera Society opened their Spring season at the Gaiety Theatre last night with Verdi's "Aida." The choice was an excellent one for the opera con-tains some of Verdi's best music, while the picturesque authentic background of the plot gives the work special interest.

The general standard of performance was very good. Lieut.-Col. Doyle conducted and Sydney Russell was responsible for the production. There was some uncertainty in the first act, natural enough on an opening night the Temple scene, for instance, might be made more impressive. But the remainder of the opera went really

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The caste was a good one. Ruth Packer gave a fine interpretation of the role of Aida. Her tone was at times weak, but she acted convincingly, and in Act 3 her singing and general performance were excellent. Particia Black was most satisfactory as Amneris—her style and presence were dramatic.

—her style and presence were dramatic.

Frank Sale sang the part of Radames very well, and Henry Gill that of Amanasro. Other successful performances were those of Dermot Browner (High Priest) and Sam Mooney (King of Egypt).

The orchestra, led by Terry O'Connor, played well, especially in Act 3, and the chorus did good work in Act 2.

G. O'B.

## A FEATURE IN VERDI OPERA

By JOSEPH O'NEILL,

"Irish Independent" Music Critic. The Dublin Grand Opera Society opened its fortnight's season at the Gaiety with the production of one of its established successes. Verdi's

It is easy enough for the Society to engage competent artists to fill the principal roles in any opera they produce. The principal onus is to train a competent chorus which will provide an adequate framework in which the principals will operate. Also, an efficient orchestra must be provided. Both of these responsibilities have been contacted by the hich the principals will operate. Iso, an efficient orchestra must be recovided. Both of these responsibilities have been accepted by the ociety and carefully carried out.

The most noticeable advancement the presents of t sibilities have been accepted by the Society and carefully carried out.

that has been made in the presentation of grand opera has been the steady improvement of the standard of choral singing. In the perform-ance of "Aida" ooth the mae and female sections of the chorus sang with pleasing tone, a good sense of the dramatic situation and a degree of confidence which was unusual in an amateur chorus.

It was this impression which I carried away from the performance, despite some slightly faulty intonation in the off-stage singing at the opening of Act 3, rather than any particular brilliancy of the soloists.

#### DRAMATIC SINGING.

Ruth Packer as "Aida" and Patricia Black as "Amneris" sang their parts with grand dramatic feeling and good vocal ability. The "Radames" was Frank Sale, a singer of power with a pleasing clarity of diction.

Sam Mooney as the King of Egypt and Dermot Browner as the "High Priest" also contributed this welcome feature of clear diction to their effective singing. Henry Gill was the Ethiopian King, singing his part with confidence, but without richness of tone. The small parts were competently filled.

Terry O'Connor was the leader of the orchestra, and under the con-ductorship of Lieut.-Col. J. M. Doyle a polished performance of the opera was achieved.

#### CHORAL SINGING GRAND OPERA SOCIETY AT THE GAIETY

The Dublin Grand Opera Society opened their spring season at the Gaiety Theatre, Dublin, last night, with Verdi's spectacular opera, "Aida." It was patrons' night, and, though the attendance was good, there were more vacant seats than one expected. The work has become one of the most familiar in the society's repertoire, and this knowledge was reflected in the easy, natural presentation, especially of the chorus. The choral work throughout was excellent, good clean attack, warm tone and artistic colouring. The dressing was colourful, but the make-up of the choristers and dancers in many cases

part of Amneris. She seems more assured than ever, and in both acting and singing there is unaffected artistry.

Frank Sale's distinctive voice stood well up to the exacting demands of the Radames music. There was a grand ring in the top register, and he was always over the music. Henry Gill played the Ethiopian King Amonasro with forceful understanding, but at times the voice lacked resonance on top, but this was a good performance.

There was great weight and dignity in Dermot Browner's reading of the part of the High Priest, and Sam Mooney was another local singer who did a good job of work as the Egyptian King.

Lt.-Col. J. M. Doyle was the conductor, with Terry O'Connor as leader of overhetra

of orchestra.

## GAIETY THEATRE

**DUBLIN GRAND OPERA SOCIETY** 

Presents

TO-NIGHT, 7.45

AIDA (Verdi)

RUTH PACKER : PATRICIA BLACK HENRY WENDON I HENRY GILL DERMOT BROWNER : SAM MOONEY

Conductor-LT-COL. J. M. DOYLE

Thursday ..... RIGOLETTO Friday 8.15 ..... AIDA Saturday Mat. RIGOLETTO Saturday Evening ...... FAUST

## Opera Season Opens

F "AIDA," the opening presentation of the Dublin Grand Opera Society's season at the Gaiety Theatre last night, did not look glamorous enough to reflect the splendour of ancient Egypt, it sounded good.

It is unusual to find such a uniform excellence among the principals, and in an opera where two or three often hold the stage for prolonged periods, the results are gratifying.

Ruth Packer (Aida) and Patricia Black (the jealous Amneris), alternated, between force and subtlety and brilliantly shaded their vocal tone to suit the situation. Frank Sale, if inclined too much to impassivity in the stance, sang vigorously, and his ringing top notes were worthy of his warrior role.

Dermot Browner sang and acted with dignity as the High Priest, and Henry Gill's voice expressed excellently the inflamed patriot. Sam Mooney was good as the King, and Gerald V. Mooney deserves credit for his clear diction and good singing in the small part of the Messenger.

Vocally the chorus was very good; the men chanted sonorously and the off-stage singing by the women was clear and rhythmical. However, the crowd scene when Radames returns triumphant was somewhat slovenly performed; the soldiers looked a little apologetic, and the dancers, hampered by lack of space, performed rather perfunctorily. Here, too, the playing of the march by the orchestra could have contained a little more fire. But, apart from that incident, the players, under Lieut-Col. J. M. Dowle, maintained a fine tone and interpreted the varying moods with taste and intelligence.

## GAIETYTHEATRE

DUBLIN GRAND OPERA SOCIETY

PRESENTS

## TO-NIGHT AIDA

RUTH PACKER, PATRICIA BLACK FRANK SALE HENRY GILL DERMOT BROWNER, SAM MOONEY Conductor: LT.-COL, J. M. DOYLE Saturday Matinee ........ RIGOLETTO

With KENNETH NEATE
(By kind permission Royal Opera
House, Covent Garden)

Saturday Evening ...... FAUST

Monday LA BOHEME
Tuesday PELLEAS & MELISANDI
Wednesday FAUST
Thursday PELLEAS & MELISANDI
Friday (8.15) LA BOHEME
Sat Matinee PELLEAS & MELISANDI
Sat Evening FAUST



BORSA IN RIGOLETTO

## 'La Boheme' at The Gaiety

The Dublin Grand Opera Society gave Puccini's "La Bohême" at the Gaiety Theatre, last night, under the conductorship of Lieut.-Colonel Dovle.

Generally speaking, the vocal standard was good, but the acting left a good deal to be desired. The beginning of the First Act was tame, although the orchestra (leader, Terry O'Connor) did its best to give the right atmosphere of animation. But the scene between Rudolph (Tom Culbert) and Mimi (Margory Field) was good. Margory Field has a powerful voice, which she manages well, though the tone is a bit shrill at times—Tom Culbert has a pleasant tone and sang the big numbers satisfactorily.

The Second Act was well staged and the chorus was good. It was a lively, colourful scene. The part of Musette was taken by Barbara Lane, who was competent vocally, but had not the necessary temperament.

There were some effective moments in Act 3. John Lynskey, as Marcel, sang well and acted naturally; and the Farewell duet between Rudolf and Mimi was very pleasantly sung. The parts of Colline Schaunard and Benoit were satisfactorily taken by Dermot Browner, Vere Laurie and Joseph Flood. The opera was produced by Vere Laurie.

G. O'B.

## GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY

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TO-NIGHT Presents

LA BOHEME

MARGERY FIELD, BARBARA LANE. THOMAS CULBERT, JOHN LYNSKEY DERMOT BROWNER, VERE LAURIE, JOSEPH FLOOD

LIEUT.-COL. J. M. DOYLE

Wednesday .......... AIDA
Thursday .......... RIGOLETTO
Friday (8.15) ........ AIDA
Saturday Mat, ...... RIGOLETTO
Saturday Evg. ..... FAUST

### " LA BOHEME " AT GAIETY

The Dublin Grand Opera Society's presentation of "La Bohème" at the Gaiety Theatre, Dublin, last night, was satisfying, but not particularly brilliant. Good all-round team work kept the piece moving smoothly along traditional lines. Margery Field, who left pleasant memories from her brief visit last season, sang the Mimi rôle with great sympathy, and, in the main, very musically.

Keen interest was taken in the appearance of a tenor new to Dublin, Tom Culbert, as Rudolph. He has a pleasant voice well suited to the lyrical musical line of Puccini, and was always well over the music. His acting, too, passed

muster.

It was gratifying to hear John Lynskey singing in such fine style. His work is always sincere and

whole-hearted.

Vere Laurie filled in the rôle of the musician, Schaunard, with a confident touch, as well as being responsible for production. Dermot Browner's performance as Colline, the philosopher, was excellent and his rendering of the song of the Coat must have awakened amongst the audience warm memories of his father's singing in the same part.

Excellent singing and acting were forthcoming from Barbara Lane as Musetta—though her voice is on the light side. Joseph Flood, always so dependable, contributed two excellent little cameos as the Land-

lord and Alcindora.

Lt.-Col. J. M. Doyle conducted and led his singers and instrumentalists with inspiring beat.

# the Gaiety

Last night the Dublin Grand Opera Society presented "La Boheme" at the Gaiety Theatre. Puccini's musical picture of life in the Latin Quarter of Paris over a century ago was reproduced in rather sober tones.

The voices were competent, but remarkable. Tom Culbert (Rudolph) has a tenor voice of light lyrical texture, which last night seemed inclined to lose timbre on the top notes. His Bohemian companions were played by Dermot Browner, Vere Laurie and John Lynskey, who sang steadily and had lively moments of acting. Of the four, John Lynskey gave the most polished performance -a carefully studied piece of work.

Margery Field has a nice fresh soprano voice coupled with excel-lent diction, but at times it became too vigorous for the ailing Barbara Lane was a vivacious Musetta, but vocally seemed more suited to the part of Mimi. In a later production these ladies are to exchange roles. and it should prove very satisfac-

In the second act, the chorus were inclined to "stand and stare" at the principals seated around a cafe table, but later achieved more movement and confident singing. In the smaller roles, the best work came from Joseph Flood as the aged philanderer, Alcindoro.

The orchestra, under Lt.-Col. Doyle, reproduced Puccini's delicate musical patterns with good effect.

## Dublin Singer's Duel Opera Engagements

Miss Patricia Black, the well-known Dublin contralto, flew from known Dublin to Glasgow yesterday by Aer Lingus to sing Carmen with the Carl Rosa Opera Company in the Theatre Royal Glasgow. She flies Theatre Royal, Glasgow. back later this evening to Dublin to sing Aida with the Dublin Grand Opera Society in the Gaiety to-night, and in "Rigoletto" to-morrow

On Friday, Miss Black will fly back to Glasgow to conclude her Scottish tour with the Carl Rosa

Company.

# "La Boheme" at FINE PRODUCTION OF "LA BOHEME"

THERE was a much improved atten-I dance at the Gaiety last night when the Dublin Grand Opera Society presented the second work of their season — Puccini's popular "La Boheme."

Taking it all round the production— by Vere Laurie—left little to be desired.

The lighting, dressing and scenery were extremely well conceived and helped immensely in unfolding the

helped immensely in unfolding the tragic story.

Good acting is necessary in this opera — more so, perhaps, than in many—for the creation of the proper atmosphere. There was an exceptionally fine cast and, generally speaking, acting was on a high level, particularly in the last act where the pathos and tenseness of the action was conveyed with much artistry. Tempos, with a few exceptions, were well main. conveyed with much artistry. Tempos, with a few exceptions, were well maintained by both orchestra and chorus. Orchestral playing (leader Miss Terry O'Connor) in fact, apart from a few instances where it tended to drown the soloists, was very fine indeed.

The Carl Rosa soprano, Margery Field, played the tragic mimic, with a new approach. Possessed of a strong clear voice, the tuneful score came well within her scope.

The other soprano part, Musetta, was played by a newcomer, Barbara Lane, with fine emotional effect. It was a good interpretation of the pert and flittatious girl.

and firtatious girl.
Rudolph, the Wayward poet, was played by Tom Culbert—a "surprise packet." His clear diction, fine dramatic ability, and excellent tenor voice brought out all that is best in

John Lynskey's interpretation of Marcel, the painter, was an excellent effort both vocally and dramatically, and had the stamp of class.

and had the stamp of class.

As Colline, Dermot Browner was most effective. Doubling at The Landlord and Alcindona, Joseph Flood acquitted himself in his usual competent manner. Vere Laurie was a "true to life" Schannard. Joseph Black (Parpignol) and W. G. Nolan (Custom House Sergeant) also deserve mention.

Lieut. Col. J. M. Doyle was again the conductor and gave a brisk but thoughtful and detailed rendering of

the score.

The Dublin Grand Opera Society's production of Puccini's "La Boheme," at the Gaiety, introduced three operatic principals new to Dublin, to complete, with popular local artists and Vera Laurie, a balanced cast.

Of the new singers presented, I found Margery Field, who played ("Irish Independent" Music Critic). Mimi, the most pleasing. There is an attractive quality in her voice and she produces a resonant tone with clear diction. Occasionally. explosive tone marred the natural word inflection, and her acting seemed at times to be a little studied rather than spontaneous. Sne made a fine contribution to the success of the last act, when her mezzo voce singing had tenderness, a great clarity, and a sincerity that made the scene convincing.

The tenor, Rudolph, was Tom Culbert, whose voice is of light texture and has its most effective moments in quiet, tender passages. His big aria was taken at too slow a tempo, which robbed it of its bohemian character.

Barbara Lane, who played Musetta, was also new to me. There was not a sufficiently dominating quality in her voice to enable her to carry completely the cafe scene.

John Lynskey gave his usual polished interpretation of the part of Marcel. A good deal of his success in operatic roles is due to his good sense of timing, with gesture and action. He is never found awkwardly placed on the stage, but always in the telling and appro-

IN FATHER'S ROLE.

IN FATHER'S ROLE.

Dermot Browner was Colline, and I think this was his first time to play the part, which his late father played with great success when he was with the O'Mara Opera Company. His singing of the "coat" song had too much of the sol effect to be in keeping with his philosopher role. The song demands a dignified intensity of feeling suggestive of parting with a familiar object of every-day life, rather than the parting of two very dear friends. Taken in this mood, his rich voice could make a fine effect with this little song.

Vere Laurie was the Schaunard, whose lively acting was an addition to the male quartet. His diction was not as clear as that of the chers. Joseph Flood again pleased with his portrayals of the two parts, Benoit and Alcindona. and Alcindora.

The chorus displayed competence, and gave a smooth performance in the difficult cafe scene.

Lieut.-Col. J. M. Doyle conducted, and the orchestra was led by Terry O'Connor. Production was by Vere

## GUEST ARTIST PLEASES IN "LA BOHEME"

By JOSEPH O'NEILL.

## GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY PRESENTS

#### TO-NIGHT LA BOHEME

Margery Field, Barbara Lane James Johnston John Lynskey Dermot Browner, Vera Laurie Joseph Flood

Conductor: Lt.-Col. J. M. DOYLE

Tuesday PELLEAS & MELISANDE Wednesday ..... FAUST Thursday PELLEAS & MELISANDE Friday, 8.15 ..... LA BOHEME Sat. Mat. PELLEAS & MELISANDE Saturday Evg. ..... FAUST

GAIETY TO-NIGHT 8.15 SAT. MAT. 2.30

Dublin Grand Opera Society LA BOHEME

BARBARA LANE, CHARLES DANSON MARCERY FIELD, JOHN LYNSKEY SAT. MAT. PELLEAS & MELISANDE SATURDAY EVG. FAUST

### JOHN LYNSKEY'S "RIGOLETTO"

Verdi's "Rigoletto," which the Dublin Grand Opera Society performed at the Gaiety Theatre, Dublin, last night, owed its success largely to the convincing manner in which John Lynskey identified himself with the title role. The other principals, even when they sang well, did not trouble to act much.

The opera was conducted by Lieut.-Colonel Doyle, and the orchestra, led by Terry O'Connor. played the opening prelude well and were competent throughout.

Act I went well—the chorus was good, and Sam Mooney sang the part of Monterone dramatically. In Act II, John Lynskey was excellent, both in his scene with Sparafucile—a role which was well filled by Dermot Browner-and in his subsequent solo scene. Ivan Dixon (the Duke of Mantua) is an experienced singer, but forces his tone in loud passages. He was very good in his solo at the beginning of the Third Act, and sang "La donna è mobile" well, especially the mezzo-forte pas-sages. The part of Gilda was taken by Joan Butler. She was best in her scene with Rigoletto in Act III, and sang "On Every Festive Morn" very successfully, but her voice was not clear or flexible enough for "Caro Nome." Patricia Black acted and sang very well as Maddalena, and the quartet in that last Act was most effective. Sydney Russell was responsible for the production.

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## Splendid Production Of "Rigoletto"

THAT firm old favourite, "Rigoletto," was—as anyone might have fore told—the occasion of another closely packed house for the Dublin Grand The opera-going public have always itime for this preposterous story of licentiousness, treachery, hatred, betrayal, murder and revenge, set as it is to the most dramatic, vivid and varied score of Verdi's early period and studded with rems of melody that are familiar to all musically inclined to the pleasure again last night of hearing and seeing the admirable Rigoletto of John Lynskey. The main burden of the work falls on the fruits of his misdeeds. Mr. Lynskey can always be depended upon for a full-blooded portrait, with dramatic emphasis and good clear diction.

In Joan Butler a Gilda new to Dublin appeared. It was a very pleasant orchestra.

In Joan Butler a Gilda new to Dublin ing many delicate effects from the experience to hear a lyrlo soprano



JOHN LYNSKEY

AS MARCEL IN "LABOHEME ? AS GAIETY Nightly, 7.45. Friday, Dublin Grand Opera Society

- TO-NIGHT at 7.45 -

RIGOLETTO JOAN BUTLER, PATRICIA BLACK, IVAN DIXON, JOHN LYNSKEY

Conductor: Lt.-Col. J. M. Doyle. 



Joan Butler

## ENTHUSIASTIC RECEPTION FOR "RIGOLETTO"

By JOSEPH O'NEILL "Irish Independent" Music Critic.

THE third opera to be given by I the Dubin Grand Opera Society in its season at the Gaiety Theatre, was Verdi's "Rigoletto." It attracted the largest and most enthusiastic audience so far, but there were ex-pressions of disappointment at the non-appearance of James Johnston, who was originally billed to play the vert of the Duke. part of the Duke.

The title role was filled by the Dublin artist, John Lynskey. This conscientious performer invested the part with his great sincerity. He is liable to be carried away by emotional reaction at times, when slight over-acting results, but he gave a convincing portrayal of the complex character. His singing had a resonant tone, and excellent diction made for its greater enjoy-

Ivan Dixon played the Duke part in competent style. I was sorry that the aria, "Softly her tears are falling," was cut in Act III.

A singer new to Dublin, Joan Butler, played "Gilda." She is full of remarkable promise. Commencing a little nervously, with a consequent lack of good tone quality in her higher register, she was most effective in the third act and in the famous quartet in Act IV.

Sam Mooney sang the part of Monterone with virile tone and commanding presence. As the bravo "Sparafucille," Dermot Browner was very successful.

Patricia Black made her brief but effective appearance in the cast as "Maddelina," to sing in the quartet of the last act. Other small parts were capably fillew by Jack O'Connor, Joseph Flood, and Patrick J. Tobin.

The men's chorus, which fills a most important part in this opera, was extremely good. Their singing was accurate, had a fine rhythm, and was coloured to suit the dramatic situation. Clear diction added to their competent performance.

Good orchestral effects were obtained and, in particular, I remember the atmosphere playing at the meeting of Rigoletto and Sparafucille. Terry O'Connor was the leader and Lieut.-Col. J. M. Doyle was splendidly in control as conductor. Sydney Russell was the

## Good Work in "Rigoletto"

/ERDI'S blood and thunder opera "Rigoletto" received the requisite touch of bravado from the Dublin Grand Opera Society at the Gaiety Theatre last night. In this work one must forget the ridiculous and his acting adroitly veiled the situations (such as courtiers, engaged on a midnight kidnapping, who halt to join in a tuneful chorus) and concentrate on the very beautiful melodies. Principals and chorus attacked their work with real gusto.

John Lynskey has made a special study of the little part, and his act-ing and singing reached a high standard of artistry. Ivan Dixon made a dashing Duke, and though his voice seemed rather on the light side, he put plenty of life into his arias. Joan Butler is a soprano with good tone, though at times inclined to employ too much vibrato. Nevertheless, she made a competent

Patricia Black, who is consistently excellent, made the role of Mad-The tragic delena outstanding... Monterone was capably played by Sam Mooney, and Dermot Browner was a sinister Sparafucile. It was good to see the smaller parts sung confidently by Patrick J. Tobin, Joseph Flood and Jack O'Connor.

The chorus moved around in lively fashion and sang very well indeed. Lieut.-Col. J. M. Doyle conducted, and Sydney Russell was the pro-

GAIETY Nightly 7.45. Friday 8.15. Sat. Mat. 2,30.

Dublin Grand Opera Society - TO-DAY (Saturday), 2.30 - KENNETH NEATE in RIGOLETTO JOAN BUTLER, JOHN LYNSKEY.

TO-NIGHT, FAUST JAMES JOHNSTON, MARGERY FIELD, JOYCE NELSON, HENRY GILL, BRUCE DARGAVAL.

TUESDAY, PELLEAS AND MELISANDI WEDNESDAY ..... FAUST THURSDAY-

PELLEAS AND MELISANDI

FRIDAY (8.15) ..... LA BOHEME SATURDAY MAT.— PELLEAS AND MELISANDI SATURDAY EVG. ... FAUST

GAIETY THEATRE—Dublin Grand Opera Society presents, To-day, 2.30, Kemneth Neate in "RIGOLETTO," with Joan Butler, Kay O'Byrne, John Lynskey. To-night, 7.45: "FAUST." James Johnston, Margery Field, Joyce Nelson, Henry Gill. Monday, "LA BOHEME." Tuesday, "PELLEAS AND MELISANDE." Friday, "PELLEAS AND MELISANDE." Friday, "PELLEAS AND MELISANDE." Sat. Mat., "PELLEAS AND MELISANDE."

## "RIGOLETTO" AT THE GAIETY

Splendid work by John Lynskey in the title rôle was the high light of the Dublin Grand Opera Society's presentation of "Rigoletto" at the Gaiety Theatre, Dublin, last night. He was always singing with easy confidence and rich warmth of tone, gaucheries in the libretto, and made the Jester one to be pitied.

The biggest audience of the week had the pleasure, too, of hearing some delightful singing from Joan Butler, guest artist, in the rôle of Gilda. With a lovely voice full of colour and great range, with easy control on top, and a pleasing stage presence, she was very satisfying in

Ivan Dixon also helped materially to enjoyment with his playing as the Duke. He looks well, and though the quality of voice is a little cloudy at times, it is very agreeable. His two familiar arias were sung admirably. Then there was Patricia Black as Maddalena completing a well-balanced quartet. Their singing of the famous "Fairest daughter of the graces" was a grand

Dermot Browner added another playing as Sparafucile, that most delectable of ruffians. Others who caught attention in smaller rôles were Sam Mooney (Monterone). Joseph Flood (Borga), Jack O'Connor (Marullo) and Kitty Vaushas. nor (Marullo) and Kitty Vaughan (The Duenna).

the conductor.

## **GAIETY THEATRE**

DUBLIN GRAND OPERA SOCIETY

PRESENTS TO-NIGHT **FAUST** 

MARGERY FIELD, JAMES JOHNSTON, JOYCE NELSON HENRY GILL, BRUCE DARGAVAL

Conductor: Lt.-Col. J. M. Doyle

Thurs., PELLEAS & MELISANDE Friday (8,15) ..... LA BOHEME Sat. Mat. PELLEAS & MELISANDE Saturday Evening ..... FAUST

## Success Of "Faust" At Gaiety

THAT melodramatic, tuneful more than a little comical opera, "Faust," shows no signs of

opera, "Faust," shows no signs of decline in the popularity that it enjoyed for nearly a century. Dunopera-goers swarmed into the Gaion Saturday night to hear once mound's pleasant strains. The Dublin Grand Opera Society on a well-produced show, with on again, first rate choral singing in piece that gives plenty of opportunifor it and principals that knew the work well. The Faust was our friend, James Johnston, who gave us mature reading of the part, and san the music with every attention to indramatic significance. dramatic significance.

There was a Marguerite new to Dulin in Margery Field. No actress make a personality out of this columbies character, and Miss Field did work a miracle, but she sang her pamost acceptably. Her phrasing times sounded a little odd and dictional was rather clipped, but she has plen of rich, well-produced notes in voice.

The famous part of Mephistophe was excellently handled by Henrich Gall, who brought out the comic dome neering aspects of this remarkanted devil very well. The church scene was an impressive intelude, Mephistophe taking the centre of the stage an being presented as a subjective vision to Marguerite.

Valentine was sung with power and a certain statuesque quality by Brue Pargaval, and Joyce Nelson, making

## The Duenna). Lt.-Col. J. M. Doyle was again GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY PRESENTS

TO-NIGHT 7.45

Margery Field, James Johnston, doyce Nelson, Henry Gill. Bruce Dargaval

Conductor: Lt.-Col. J. M. Dovle - SECOND WEEK -

Monday ..... LA BOHEME Tuesday PELLEAS & MELISANDE Wednesday ..... FAUST Thursday PELLEAS & MELISANDE Friday, 8,15 ..... LA BOHEME Sat. Mat. PELLEAS & MELISANDE Saturday Evg. ..... FAUST

"Faust" At The Gaiety

### FINE PORTRAYAL OF TITLE ROLE

By JOSEPH O'NEILL, "Irish Independent" Music Critic.

Ending the first week of its fortnight's season at the Gaiety Theatre, the Dublin Grand Opera Society gave a very satisfying per-formance of Gounod's "Faust."

This tuneful opera gives the principal soloists grand oppo nities for rical singing. Remembering James Johnston's first performances of Faust," when only the beauty of ms singing carried him through the opera, his performance on Saturday eight was a revelation of his operatic development during the past few years. From the rise of the curtain, when he appears as the old philosopher, to the close of the opera, James Johnston brought a polished stage technique to add to the effectiveness of his grand sing-

His thoughtful delivery of the text was in particular evidence in his singing of "All hail, thou dwelling." There was no attempt at flashy singing; instead the appro-priate dreamy and romantic mood was artistically captured. He gave an outstanding performance of the name part, both from a vocal and interpretative viewpoint.

liked the "Marguerite" of Margery Field much more than I did her "Mimi" in "La Boheme." There was much more naturalness in her acting, and her splendid timing of expressive gesture and movement mark her as an artiste. Her voice is expressive, but there are certain notes to which she likes to cling a little too long when a better effect would be obtained by moving along. An instance of this was her pause on the word "do" at her first encounter with Faust.

FLEXIBLE BARITONE

In the part of Valentine, Bruce Dargaval revealed a baritone voice of unusual quality. There is a pompous ring in it which suited the rather priggish character. In spite of a first impression of unwieldy tone and varying methods of production in different voice registers, he sang with a surprising flexibility and dramatic force.

and dramatic force.

Henry Gill was the Mephlstopheles and here also a polished interpretation was given. Though his voice lacks a richness in quality, it has dramatic force which he used to good advantage. The remaining principal singing part, "Siebel," was played by Joyce Nelson. Though her voice has an attractive quality, capable of development, I think her debut in grand opera has come too soon to be quite effective.

The choral singing was extremely

The choral singing was extremely good. The orchestra, conducted by Lieut.-Col. J. M. Doyle, was inclined to stampede the students' chorus opening Act 2, from its proper "allegretto" into "allegro." but agreement was quickly restored. The compromise was towards the orchestral point of view, and generally these "Kermesse" choruses were taken a shade too fast for the comfort of the singers.

#### FRENCH OPERA IS BRILLIANT SUCCESS

An event of great importance in the musical life of Dublin was last night's première at the Gaiety Theatre of Debussy's "Pelléas et Mélisande." The opera was con-ducted by Roger Désormière, and the principal roles were taken by six excellent singers from the Opéra Comique, Paris: Irene Myrtal, Joachim, Marguerite Jacqueline Cellier, Jacques Jansen, Henri Etcheverry, and M. Clavency.

This is the first time that a company of foreign artists has given us a performance of this calibre. Considering that our operatic repertoire has hitherto consisted of Italian and French favourites of the older school, the production in Dublin of such a work as "Pelléas et Mélisande" (sung in French) was a bold venture, but one which fully justified the enterprise of the organisers, for this première was a brilliant success.

Macterlinck's shadowy and poetical drama, translated by Debussy into music which, except in rare moments, is emotionally very restrained, and whose declamation follows the inflexion whose declamation follows the inflexion of the words demands of the interpreters unusual gifts. The French artists we heard last night had not only excellent voices, but the ability to identify themselves perfectly with the characters of this half-real, half-dream world. Their acting was most

#### ORCHESTRA'S PART

Under the expert direction of M. Roger Désormière the orchestra also performed its part extremely well. Their numbers were augmented by several members of the Radio Eireann Orchestra, the leader being Terry O'Connor. It was unfortunate that the

O'Connor, It was unfortunate that the interludes were spoiled during the first Act by talking, many of the audience not being aware that the scenes were linked with music.

The first scene introduced Goland, a role taken by Henri Etcheverry—an admirable singer and actor—and Mélisande, whose remote, faery personality was beautifully interpreted by Irene Joachim.

In the 2nd scene, Marguerite Myrtal was excellent as Genevieve, while the

In the 2nd scene, Marguerite Myrtal was excellent as Genevieve, while the part of the old King, Arkel, was finely portrayed by M. Clavency—Here Pelléas—Jacques Jansen—made his appearance, a tenor with a beautiful voice and fine presence. Jacqueline Cellier was a charming Yniold, The scene between her and Henri Etchevery in Act 3 was excentionally good. scene between her and Henri Ettele-verry in Act 3 was exceptionally good. In the last Act, the part of the doctor was very well done by Vere Laurie, who was also the producer It was a succession of lovely scenes, satisfying, both to the constant of the state of the second of the s both to the eye and to the ear.

G. O'B.

## GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY TO-NIGHT

7.45

With IVAN DIXON Margery Field :: Henry Gill

## GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

Presents TO-NIGHT, 7.45 (GALA NIGHT) THE PRESIDENT and MRS. O'KELLY

will attend the IRISH PREMIER PERFORMANCE OF

PELLEAS and MELISANDE IRENE JOACHIM, JACUELINE CELLIER, JACQUES
JANSEN, HENRI ETCHEVERRY
J. GLAVENSY VERE LAURIE

Conductor: ROGER DESORMIERE Wednesday ..... Faust Thursday ... Pelleas and Melisande Friday, 8.15 ..... La Boheme Sat. Mat. ... Pelleas and Melisande Saturday Evening ..... Faust

## Grand Opera Society's Successful Week

"Sunday Independent" Music Critic.

TIVE operas are being presented by the Dublin Grand Opera Society during its fortnight's season at the Gaiety Theatre. Of these we have so far seen "Aida" (Verdi),
"La Boheme" (Puccini), and
"Rigoletto' (Verdi). Last night
"Faust" (Gounod) received its first presentation, and there will be three performances next week of the Debussy opera, "Pelléas and Mélisande," for which a French cast has been specially engaged. Every effort is being made to make the latter production an artistic success, and the fact that the great French conductor Désormière will be in charge of it is a sufficient guarantee that the best possible performance will be given.

solo singing carries the most weight from their singing tone, and their with the public. In previous seasons the Dublin Grand Opera Society gently delivered. the Dublin Grand Opera Society has catered splendidly for this side of operatic production, and many inc singers have been introduced to Dublin. This season is a lean

one in this respect. Of the new principals presented last week there was no singer about whom one could enthuse. They had good voices and were fairly well schooled in stage work, but were of very ordinary merit.

The possible explanation for this may be the present world shortage of first-class singers. The Society may have been forced to complete the various casts from the material available, and we must then remain satisfied with a degree of competence from the principals and do without the thrill of brilliant sing-

#### FINE CHORUS WORK

The big success of the Society last week was the performances given by its chorus. The chorus-mistress, Jeannie Reddin, has succeeded in elements contribute to the sais-factory performance of grand opera, it must be conceded that brilliant solo singing carries the most with the tribute that brilliant solo singing carries the most with the contribute to the sais-tive unit in the dramatic scheme of each opera, from a musical point of view. Roughness has been all point of

Col. Doyle, the Society's musical director and conductor, has a fine orchestra at his command, led by Terry O'Connor. This was another great factor in the success of the week, and the splendid control and fine score-reading of the conductor has compensated a good deal for the lack of stage brilliancy amongst the singers. the singers.

#### WEEK'S HIGHLIGHT

The Society's production of Gounod's "Faust" last night was the highlight of the week. James Johnston made his first appearance of the season in the title role, and gave a splendid performance. The purity of his diction was a feature of his singing throughout. Beautifully controlled vocalism was heard from him in the Garden Some from him in the Garden Scane.

Margery Field moved into the higher grade of operatic singers by her thoughtful interpretation of Marguerite. The splendid choral singing reached the highest stan-dard yet heard in Dublin from the Society. Bruce Dargaval made his Dublin debut as Valentine. He was an heroic figure and sang with fine resolute tone. The Mephistopheles was Henry Gill, whose smooth acting and sinister tone-colour fitted well into the part.

Other parts were played by Joyce Nelson as Siebel, P. J. Tobin as Wagner, and Kitty Vaughan as Martha.

C. M.



Miss Cathleen O'Byrne Dublin contralto.

## MEMORABLE NIGHT OF OPERA

THE glamorous nineteenth century nights of opera in Dublin-when Continental companies came to town and sang in their own language— were strikingly recalled at the

Gaiety last evening.
Before the President and Mrs. O'Kelly, and an audience stiff with celebrities, leading members of the Opera-Comique in Paris — gave a performance, in French, of a work by one of their composers, country's finest composers, Claude Debussy. It was "Pelleas and Melisande," and this, the first presentation in Ireland of the opera, was under the proud auspices of the Dublin Grand Opera Society with the active cooperation of the French Government Government.

To Dubliners, reared on the convention of the set and frequent arias joined by recititatives, "Pelleas" must seem like the New Look in opera. The music runs in a continuous stream and without pause for plaudits. More so out pause for plaudits. More so than any other opera that Dublin has witnessed, the orchestra plays nas witnessed, the orchestra plays a very considerable part, and the many scenes into which the five acts are divided are linked up by passages displaying great beauty of theme and subtle orchestration. This opera has not unjustly been called the summit of impressionism in music.

The story, laid in a remote time, is, in effect, the French "Tristan and Isolde," and nothing could be more typically French than the way in which the composer conveys the required atmosphere

of romantic tragedy. He secures his effects quietly; here is no Wagnerian crash of brass of blaze of trumpet. What is im plied is often more significant than what is said or done as in the plays of Tristan Bernard, another Frenchman.

The six members of the Opera Comique gave an authoritative and memorable rendering. Purity of tone rather than an exhibition of vocal fireworks is demanded, and this quality was superbly in evidence all through the evening. Irene Joachim's Melisande was a sensitive and satisfying portrayal. As Pelleas, Jacques Jansen cut a splendid romantic figure; young, dark and handsome, his acting had a clean-cut air, and his singing held much appeal. Henri Etcheverry in the baritone role made a big impression. M. Clavency and Jacqueline Cellier took smaller roles effectively. Vere Laurie—who was also responsible for the production—played in the last scene the role of a physician. The opera was conducted by Roger Desormiere, who secured some fine playing in the glowing linking-up passages.

The work is lengthy—the final curtain did not fall until 11.20—and Melisande's death scene must be one of the longest in opera.

The performance will be repeated to-morrow, evening and

opera.

The performance will be repeated to-morrow evening and on Saturday afternoon. "Pelleas" will not be everybody's opera, but no serious music lover should miss



French Opera stars who will play next week at the Gaiety Theatre, Dublin, arriving at Dublin Airport. Left to right:-Henri Etcheverry, Jacques Jansen, Mlle. Irene Joachim, and Roger Desormiére (conductor).

#### MEMBERS TAKING PART IN THE PRODUCTIONS:

Miss Gertrude Andrews

" Marjorie Barry " Mona Brasè

,, Una Bodie ., Joan Breene

,, Louie Cameron-O'Hagan

,, May Campbell ,, Monica Condron ,, Eileen Cullen ,, Rita Cullen

,, Bernadette Cosgrove

,, Joan M. Dempsey ,, Lily Doyle ,, Barrie Daniels ,, Florrie Draper

,, Lily Duggan ,, Maureen Dunne Mrs. Marie Edwards

Miss Aureen Fagan ,, Kay Fitzgerald ,, Mona Foran

,, Patricia Gahan ,, Ada Geoghegan ,, Kathleen Holley

, Kathleen Holley , Eithne Kavanagh , Patricia Kavanagh , Maire M. Keogh , Alice Krotschin

Mr. Seamus Agnew
,, Joseph G. Black
,, Harry Brittain

, Robert J. Carey , George F. Coleman

John Duffy
P. J. Edwards
Henry Farrell
Edward Frazer
Edward Grace

,, Anthony J. Hackett ,, Michael Hargadon

,, David Henshaw ,, Brendan Kinsella ,, John McKeown

, Pat Martin

, Gerard V. Mooney

Miss Maureen Laheen

,, Rosaline Laheen ,, Beatrice Macaura

,, Carmel McAsey ,, Sheila McPhillips ,, Fay Markey

" Maureen Markey " Alice Moffat

Mrs. Maura Mooney Miss Marie Morris

,, Kathleen Mullen ,, Joyce Nelson

" Maude Naughton " Ena Nolan

,, Pauline Nolan ,, Kay O'Byrne ,, Moira O'Loughlin

" Molly O'Malley " M. deRiva O'Phelan

" Nuala Perry " Eileen Purcell

,, Peggy Purcell ,, Hilda Roche ,, Deirdre Stack

,, Sheila Thompson ,, Kitty Vaughan

" Aileen Walsh " Patricia Young

Mr. Eamonn Mooney
,, Desmond Mooney

,, Desmond Mooney ,, Christopher Moran William Moran

,, William Moran ,, Clement Morris ,, Ralph Morris

,, Jack Murray ,, William G. Nolan

, Anthony Nolan , Leo O'Brien

,, William O'Kelly ,, Harry O'Neill

,, Barry O'Sullivan ,, Brendan Roberts

,, Dermot Sheridan ,, Albert E. Timlin ,, Patrick J. Tobin

#### FIRST WEEK

Monday, April 26th-AIDA

Ruth Packer, Patricia Black, Frank Sale, Henry Gill, Dermot Browner, Sam Mooney.

Conductor: J. M. Dovle

Tuesday, April 27th-LA BOHEME

Margery Field, Barbara Lane, Thomas Culbert, John Lynskey, Dermot Browner, Vere Laurie, Joseph Flood. Conductor: J. M. Doyle

Wednesday, April 28th-AIDA

Repeat performance of April 26th, Henry Wendon replacing Frank Sale.

Thursday, April 29th—RIGOLETTO IVANDIXON

Joan Butler, Patricia Black, Lynskey, Joseph Flood, Dermot Browner, Sam Mooney, Jack O'Connor. Conductor: J. M. Doyle

Friday, April 30th-AIDA at 8.15 p.m.\* Repeat performance of April 26th.

Saturday, May 1st-Matinee-RIGOLETTO

Repeat performance of April 29th. Kay O'Byrne replacing Patricia Black. & KENNETH NEATE

Saturday, May 1st-Evening-FAUST

Margery Field, Joyce Nelson, James Johnston, Henry Gill, Bruce Dargaval. Conductor: J. M. Doyle

#### SECOND WEEK

Monday, May 3rd-LA BOHEME

Repeat performance of April 27th. James Johnston replacing Thomas Culbert.

Tuesday, May 4th—PELLEAS AND MELISANDE

Irene Joachim, Jacqueline Cellier, Jacques Jansen, Henri Etcheverry, J. Clavensy, Vere Lurie. MARGUE Conductor: Roger Désormière

Wednesday, May 5th-FAUST

Repeat performance of May 1st.

Thursdey, May 6th—PELLÉAS and MÉLISANDE Repeat performance of May 4th.

Friday, My 7th-LA BOHEME at 8.15 p.m.\*

Repeat performance of May 3rd. Charles Danson replacing James Johnston.

Saturday, May 8th-Matinee-PELLEAS and MELISANDE Repeat performance of May 4th.

Saturday, May 8th—Evening—FAUST IVAN DIXON

Repeat performance of May 1st. replacing James Johnston.

\*Please note time of commencement.

"AIDA" FIRST WEEK COND: = LIEUT. COL. J.M.DOYLE MON RUTH PACKER PATRICIA BLACK FRANK SALE HENRY GILL DERHOT BROWNER SAM MOONEY "LA BOHEME" COND; E LIEUT. COL. J. M. DOYLE TUE ! TOM CULBERT MARGERY FIELD JOHN LYNSKE BARBARA LANE DERMOT BROWNER VERE LAURIE JOSEPH FLOOD "AIDA" CONO: = LIEUT. COL. DOYLE WED RUTH PACKER HENRY WENDON PATRICIA BUAC HENRY GILL DERMOT BROWNER SAMMOONEY "RIGOLETTO" CONO: = LIEUT. COL. DOYLE THURS JOHN LYNSKEY IVAN DIXON JOAN BUTLER PATRICIA BLACK DERMOT BROWNER SAM MOONEY JOSEPH FLOOD JACK O'CONNOR "AIDA" COND: = LIEUT. COL. DOYLE FRI RUTH PACKER FRANKSALE PATRICIA BLACK HENRY GILL DERMOT BROWNER SAM MOONEY "RIGOLET TO" COND: = LIEUT. COL. DOYLE SAT JOHN LYNSKEY KENNETH NEATE JOAN BUTLER MAT CATHLEEN O'BYRNE DERMOT BROWNER SAMMOONEY JOSEPH FLOOD JACK O'CONNOR "FAUST" COND: = LIEUT. COL J. DOYLE SAT EVEN, JAMES JOHNSTON MARGERY FIELD HENRY GILL BRULE DARGAVAL JOYCE NELSON

SECOND WEEK MON "LA BOHEME" COND:=LIEUT. COL. 3. DOYLE JAMES JOHNSTON MARGERY FIELD JOHN LYNSKEY BARBARA LANE DERMOT BROWNER VERE LAURIE
JOSEPH FLOOD TUE GRAND GALA IRISH PREMIERE. THE PRESIDENT & MRS. O'KETTY PRESENT AT PELLEAS AND MELISANDE COND: = IRENE JOACHIM MARGUERITE HYRTAL JACQUELINE CELLIER JACQUES JANSEN HENRI ETCHEVERRY J. CLAVERS Y VERE LAURIE "FAUST" COND: = LIEUT, DOYLE JAMES JOHNSTON MARGERY FIELD BRUCEDARGAVAL SOYCE DELSON CUMPIE ROGER DE SORHIEKE THURS TRENE JOACHIM JACQUELINE CELLIER PELLEAS AND MARCUENTE MYKTAL JALOUES JANSEN HENRI ETCHEVERRY J.CLAUENSY MELISANDE VERE LAURIE "LA BOHEME" COND: LIEUT. COL. DOYLE FRI CHARLES DANSON BARBARA LANE JOHN LYNSKEY MARGERY FIELD DERMOTBROWNER VERELAURIE JOSEPH FLOOD TREME JOACHIM II PELLEAS MARGUERITE MYRTAL
JACQUES JANSEN DAIN SAT THERVES THINSEN AND J. CLAVENSY MAT HENRI ETCHEVERRY MELISANDE II VERE LAURIE CUND := ROBER DESORMIERE "FAUST" IVAN DIXON SAT MARGERY FIELD HENRY GILL EVEN BRUCE DARBAUAL JOYCE NELSON COND:= LIEUT, COL' J. M. DOYLE

BUTLINS HOLIDAY THEATRE MOSNEY CO. MEATH COMMENCING JULY 1948
NIGHTLY 8.15 THE DUBLIN GRAND OPERA SOCIETY PRESENT "FAUST" "RIGOLETTO" GOUNOO VERDI GUEST ARTISTES JOAN MARGERY PATRICIA JAMES BUTLER FIELD BLACK JOHNSTON JOHN BRUCE HOWELL DERMOT JOSEPH LYNSKEY DARGAVAL GLYNNE BROWNER FLOOD IVAN DIXON AND THE FOLLOWING MEMBERS OF THE SOCIETY CHORUS IN MINOR ROLES

PATRICK J. TOBIN LILY DOYLE W.G. NOLAN LILY DOYLE KITTY VAUGH

MAURA MOONEY LOUISO. HAGAN JACK O CONNOR MUSICAL DIRECTOR & CONDUCTOR: = LIEUT. COL. J. M. DOYLE MUS. R OPERAS PRODUCED & STAGE DIRECTION BY SYDNEY RUSSED) CHURUSHISTRESS: - JEANNIE REDOIN LEADER OF ORCHESTRA: - JACK CHEATLE CHOREOGRAPHER: = MURIEL CUFFE (A BBEY SCHOOL OF BALLET) CHORUS OF 90 & GENTLEMEN?
[LADIÈS 53 & GENTLEMEN?

53 hadis 37 gentlemen = 90

### GRAND OPERA

at

## BUTLIN

HOLIDAY VILLAGE MOSNEY (Nr. Laytown)

The Dublin Grand Opera Society present

## RIGOLETTO

Joan BUTLER , Marjorie FIELD , Ivan DIXSON , John LYNSKEY JAMES JOHNSTON , Howell GLYNN , Patricia BLACK Dermot BROWNER

TO-NIGHT FAUST

TO-MORROW RIGOLETTO

#### GRAND **OPERA**

AT

HOLIDAY VILLAGE MOSNEY (near Lavtown)

DUBLIN GRAND OPERA SOCIETY

Present

## and

With an All-Star Cast

including:

Joan Butler Marjorie Field Ivan Dixon James Johnston John Lynskey Howell Glynn Patricia Black Bruce Dargaval Dermot Browner

A limited number of seats have now been made available to the public for two nights only:-

TO-MORROW ..... FAUST Wed., 14th July

THURSDAY ... RIGOLETTO 15th July

## GRAND OPERA

AT

## TLINS

HOLIDAY VILLAGE, MOSNEY (near Laytown).

**DUBLIN GRAND OPERA SOCIETY** 

Present:

including

Joan Butler : Marjorie Field Ivan Dixon : James Johnston John Lynsky i Howell Glynn Patricia Black : Bruce Dargaval Dermot Browner.

A limited number of seats have now been made available to the public for 2 nights only:-

To-Morrow (Wed., July 14), Faust Thursday (July 15), Rigoletto

### GRAND OPERA

AT

HOLIDAY VILLAGE MOSNEY (near Laytown)

DUBLIN

GRAND OPERA SOCIETY

Present

## RIGOLETTO

With an All-Star Cast including:

Joan Butler

Marjorie Field James Johnston

John Lynskey

Ivan Dixson

Howell Glynn Patricia Black Bruce Dargaval

Dermot Browner

Following the dinner the attended a performance of letto" by the Dublin Grand Opera Company, with Ivan
John Lynskey, Joan Butler,
Black, Bruce Dargaval, and
Tobin in the cast.



Jack O'Connor

KIGOLETTO

GAIETY ATRE IN

TWO WEEKS COMMENCING MON. DEC 6TH 194

THE DUBLIN GRAND OPERA SOCIETY

PRESENT AUTUMN SEASON WITH

INTERNATIONAL FLAVOUR

"RIGOLETTO" (VERA) "CARMEN" (BIZET) "LA TOSCA" (PUCCIF)
"IL TROVATORE" (VERDI) "THE MARRIAGE OF FIGARO"

\_\_GUEST ARTISTES\_\_

JOAN HAMMOND. AUDREY BOWHAN. PATRICIA BLACK
MARGERY FIELD. MURIEL RAE. BARBARA LANE
JOSEPHINE O'HAGAN. BETTYSAGON. JOAN WALKER
FRANZ VROONS. KENNETH NEATE. JOHN MYRDDIN
EDMUND DONLEVY - BRUCE DARGAVAL. DENIS DOWLING
STANLEY POPE. JOSEPH FLOOD. SAM MOONEY
JACK HARTE. JACK O'CONNOR. JOHN PERRSE

MUSICAL DIRECTOR & RESIDENT CONDUCTOR

:= CIEUT. COL. J. M. DOYLE MUS. B

GUEST CONDUCTOR: : VILEM TAUSKEY

PRODUCERS: SYDNEY RUSSELL & H. A. POWELL LLOYD CHORUSMASTER: = DR. H. WALDEMAR ROSEM

## GAIETY THEATRE, DUBLIN



## DUBLIN GRAND OPERA SOCIETY

PRESENTS

## INTERNATIONAL SEASON OF

## GRAND OPERA

DEC. 6th to DEC. 18th., 1948.

JOAN HAMMOND

- The Australian Prima Donna

AUDREY BOWMAN

- The American Operatic Soprano (By permission Covent Garden Opera Trust)

BARBARA LANE

- Soprano (By arrangement with Vere Laurie)

JOSEPHINE O'HAGAN Irish Soprano

- Irish Soprano

JOAN WALKER PATRICIA BLACK

- Contralto (By permission Carl Rosa Opera Co.)

BETTY SAGON

- English Mezzo Soprano

FRANZ VROONS

- Tenor, Royal Opera House, Amsterdam

KENNETH NEATE

- Tenor (By permission Covent Garden Opera Trust) - Tenor (By permission Carl Rosa Opera Co.)

JOHN MYRDDIN JOSEPH FLOOD

- Irish Tenor

BRUCE DARGAVAL - English Operatic Baritone

EDMUND DONLEVY - Baritone (By permission Administrators, Sadlers Wells)

STANLEY POPE

- English Operatic Baritone, New London Opera Co.

DENIS DOWLING JACK O'CONNOR - English Operatic Baritone, New English Opera Group

- Irish Baritone MARGERY FIELD SUPRANO - Irish Baritone

SAM MOONEY

CARL MOSA OPERA CO. Irish Bass ROYAL OPENA HOUSEY COVENT GANDEN.

JACK HARTE

- Irish Bass

ROYAL OPENA HOUSEY COVENT GARDEN.

Conductors—Lt. Col. J. M. DOYLE and VILEM TAUSKEY, Eminent Czech Conductor (Carl Rosa Opera Co.)

Producers—SYDNEY RUSSELL and H. A. POWELL-LLOYD (London)

- RIGOLETTO (Verdi) MONDAY, WED., SAT. MAT. (Dec. 6, 8, 11) Sagon, Donlevy, Neate, Mooney, Harte, Flood, O'Connor

TUES., FRI., TUES., SAT EVG. (Dec. 7, 10, 14, 18) - - CARMEN (Bizet) Sagon, O'Hagan, Vroons, Flood, Dargaval, Black, O'Connor, Mooney

- LA TOSCA (Puccini) THURS., SAT. EVG. (Dec. 9, 11) -Hammond, Vroons, Pope, Harte, Flood

IL TROVATORE (Verdi) MON., WED., FRI. (Dec. 13, 15, 17) Bowman, Black, Myrddin, Dargaval, Harte

MARRIAGE OF FIGARO (Mozart) THURS., SAT. MAT. (Dec. 16, 18) -Lane, Walker O'Hagan, Sagon, Donlevy, Dowling, Harte, Flood

#### GAIETY THEATRE

#### DUBLIN GRAND OPERA SOCIETY

Proudly Presents

## INTERNATIONAL SEASON of GRAND OPERA

DEC. 6th-18th, 1948.

#### RIGOLETTO (VERDI) - CARMEN (BIZET) LA TOSCA (PUCCINI) - IL TROVATORE (VERDI) THE MARRIAGE OF FIGARO (MOZART)

Joan Hammond (The Australian

Prima Donna; Audrey Bowman (The American Operatic Soprano)—By permis-sion Covent Garden Opera Trust;

Barbara Lane (Soprano) - By arrangement with Vere Laurie; Josephine O'Hagan (The Irish Soprano):

Joan Walker (The Irish Soprano):
Patricia Black (Contralto) — By
permission Carl Rosa Opera Co.: Betty Sagon (Eminent English Mezzo-Soprano);

Frans Vroons (Tenor, Royal Opera Netherlands, Amsterdam); Jack Harte (Irish Bass).

Conductors-Lt.-Col. J. M. Doyle and Vilem Tauskey, eminent Czech Conductor (Carl Rosa Opera Co.).

Producers-Sydney Russell and H. A. Powell (Lloyd, London).

ARTISTES -Kenneth Neate (Tenor)-By per-

mission Covent Garden Opera John Myrddin (Tenor) — By permission Carl Rosa Opera Co.; Joseph Flood (Tenor): Bruce Dargaval (English Dramatic Baritone);

Edmund Donlevy (Baritone)—By permission Sadlers Wells; Stanley Pope (English Dramatic Baritone, New London Opera

Denis Dowling (English Dramatic Baritone, New London Opera Jack O'Connor (Irish Baritone); Sam Mooney (Irish Baritone);

## GAIETYTHEATRE

#### DUBLIN GRAND OPERA SOCIETY

PROUDLY PRESENTS

INTERNATIONAL SEASON OF

GRAND OPERA

DECEMBER 6th-18th

Monday, Wednesday, Saturday Matinee (December 6, 8, 11)

## RIGOLETTO (VERDI)

Mooney, Harte, Flood, O'Connor.

Tuesday, Friday, Tuesday, Saturday Evening. (December 7, 10, 14, 18)

#### CARMEN (BIZET)

Black, Sagon, O'Hagan, Vroons, Flood, Dargaval, O'Connor, Mooney.

Thursday, Saturday Evening (December 9, 11).

TOSCA (PUCCINI)

Hammond, Vroons, Pope, Harte, Flood.

Monday, Wednesday, Friday (December 13, 15, 17)

IL TROVATORE (VERDI) Bowman, Black, Myrddin, Dargaval, Harte

Thursday, Saturday Matinee (December 16, 18)

#### MARRIAGE OF FIGARO

(MOZART)
Lane. Walker. O'Hagan. Sagoi
Dunlevy. Dowling, Harte. Flood. Sagon.

CONDUCTORS: Lt.-Col. J. M. Doyle and Vilem Tauskey. Eminent Czech Conductor (Carl Rosa Opera Co.).

PRODUCERS: Sydney Russell and H. A. Powell-Lloyd (London).

#### GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

Proudly Presents INTERNATIONAL SEASON OF

#### GRAND OPERA DECEMBER 6th-18th

RIGOLETTO ..... CARMEN ..... Bizet LA TOSCA ..... Puccini IL TROVATORE ...... Verdi THE MARRIAGE

OF FIGARO ... Mozart ARTISTES:

Hammond-The Australian Prima Donna.

Audrey Bowman—The American Operatic Soprano (By permission Covent Garden Opera Trust).

Barbara Lane Soprano (By arrangement with Vere Laurie).

Josephine O'Hagan-The Irish Soprano. Joan Walker-The Irish Soprano, Patricia Black—Contralto (By permission Carl Rosa Opera Co.).

Betty Sagon-Eminent English Mezzo Soprano.

Frans Vroons—Tenor, Royal Nether-lands Opera, Amsterdam.

Kenneth Neate—Tenor (By permission Covent Garden Opera Trust).

John Myrddin-Tenor (By permission Carl Rosa Opera Co.).

Joseph Flood-Tenor.

Bruce Dargaval - English Dramatic Baritone,

Edmund Donlevy—Baritone (By permission Sadlers Wells).

Stanley Pope—English Dramatic Baritone (New London Opera Co.).

Denis Dowling - English Dramatic Baritone (New London Opera Co.). Jack O'Connor-Irish Baritone.

Sam Mooney-Irish Baritone.

Jack Harte-Irish Bass.

Conductors: Lt.-Col. J. M. Doyle and Vilem Tauskey, eminent Czech Conductor (Carl Rosa Opera Co.).

Producers: Sydney Russell and H. A. Powell-Lloyd, London,

## GAIETY THEATRE

## DUBLIN GRAND OPERA SOCIETY

Proudly Presents

## INTERNATIONAL SEASON of GRAND OPERA

DEC. 6th-18th, 1948.

#### RIGOLETTO (VERDI) - CARMEN (BIZET) LA TOSCA (PUCCINI) - IL TROVATORE (VERDI) THE MARRIAGE OF FIGARO (MOZART)

Trust

ARTISTES -

Joan Hammond (The Australian Prima Donna); Audrey Bowman (The American Operatic Soprano)—By permission Covent Garden Opera Trust:

Barbara Lane (Soprano) — By arrangement with Vere Laurie: Josephine O'Hagan (The Irish

Soprano) Joan Walker (The Irish Soprano) Patricia Black (Contralto) - By permission Carl Rosa Opera Co.; Betty Sagon (Eminent English

Mezzo Soprano); Frans Vroons (Tenor: Royal Opera Netherlands, Amsterdam);

Jack Harte (Irish Bass). Conductors-Lt. Col. J. M. Doyle and Vilem Tauskey, eminent Czech Conductor (Carl Rosa Opera Co.):

Producers-Sydney Russell and H. A. Powell (Lloyd, London).

# Kenneth Neate (Tenor)—By per-mission Covent Garden Opera John Myrddin (Tenor) — By per-mission Carl Rosa Opera Co.; Joseph Flood (Tenor): Bruce Dargaval (E. n. g. l. i. s. h. Dramatic Baritone); Dramatic Baritone), permission Sadlers Wells; Stanley Pope (English Dramatic Baritone, New London Opera Denis Dowling (English Dramatic Baritone, New London Opera Jack O'Connor (Irish Baritone); Sam Mooney (Irish Baritone);

GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY Proudly Presents INTERNATIONAL SEASON OF GRAND OPERA DECEMBER 6th-18th

RIGOLETTO ...... Verdi CARMEN ..... Bizet LA TOSCA ..... Puccini IL TROVATORE ...... Verdi THE MARRIAGE

OF FIGARO ... Mozart
ARTISTES:
Hammond - The Australian Prima Donna.

Audrey Bowman—The American Operatic Soprano (By permission Covent Garden Opera Trust).

Barbara Lane—Soprano (By arrangement with Vere Laurie). Josephine O'Hagan-The Irish Soprano. Joan Walker-The Irish Soprano.

Patricia Black—Contralto (By permission Carl Rosa Opera Co.). Betty Sagon-Eminent English Mezzo

Soprano.

Frans Vroons—Tenor, Royal Nether-lands Opera, Amsterdam.

Kenneth Neate—Tenor (By permission

Covent Garden Opera Trust).

John Myrddin—Tenor (By permission Carl Rosa Opera Co.).

Joseph Flood-Tenor.

Bruce Dargaval - English Dramatic Baritone.

Edmund Donlevy-Baritone (By permission Sadlers Wells).

Stanley Pope—English Dramatic Baritone (New London Opera Co.).

nis Dowling — English Dramatic Baritone (New London Opera Co.).

Jack O'Connor-Irish Baritone.

Sam Mooney-Irish Baritone. Jack Harte-Irish Bass.

Conductors: Lt.-Col. J. M. Doyle and Vilem Tauskey, eminent Czech Conductor (Carl Rosa Opera Co.).

Producers: Sydney Russell and H. A. Powell-Lloyd, London.

## "International" Opera Season

JUDGING BY THE GUEST ARTISTES engaged for their December season at the Gaiety Theatre, the Dublin Grand Opera Society are evidently quite determined to continue with their policy of bringing the very best talent to Tublin. Out-

standing visitor, of course, will International Flavour be Joan Hammond, who was last heard here when she sang "Aida" for the Society back in 1944. This time she will be heard in "Tosca."

If one can tell from the success of recent seasons. there is no lack of appreciation in this city for Grand Opera well pre-sented and cast, and Miss Hammond may expect the warmest of welcomes when she appears again on the Gaiety stage.

From Covent Garden-goal of singers—come Caradian Kenneth Neate to sing the Duke of Mantua in Verdi's "Rigoletto," and American Audrey Bowman to fill the difficult role of Leonora in "Il Trovatore."

The Carl Rosa Company release Patricia Black to appear in her now-famous interpretation of Carmen in Bizet's colourful opera of that name. She will also be heard as Azucena in "Il Trovatore"—a part which has brought her unstinted praise from the leading English critics.

Also from the Rosa come John Myrddin and Betty Sagon, who will be heard as Marcellena in "The Marriage of Figaro," an opera which is being presented in response to the big demand for another Mozart work following the success of "Don Giovanni" last year.

\* ADDING A FURTHER international flavour to the season will be one of the finest tenors in Europe to-day, Frans Vroons, of the Netherlands Opera, Amsterdam, who has sung under such distinguished conductors as Bruno Walter, Richard Strauss, and Sir Thomas Beecham. Vroons makes his Irish debut singing Don Jose in "Carmen" under the baton of Vilem Tanskey, the eminent Czech conductor.

He will also be heard as Mario to Joan Hammond's Tosca, and these two voices should make this a remarkable production.

Franz Vroons has broadcast from the B.B.C. on several occasions, and after this Dublin appearance will leave for an extensive tour of the United States.

Opera-goers will, I'm sure, be looking forward to Stanley Pope's Scarpia. Hardened critics in England have admitted that this participa from the New England baritone from the New England Opera Group has few equals when it comes to singing the role of the sadistic nobleman.

Most readers will remember the fine production of "Othello," presented in Dublin two years ago, and Edmund Dunleavy's crafty lago. Well, he returns again this year to sing Rigoletto and Figaro. a part for which he has made a very special study. very special study.

And do you recall the Society's staging of "Faust" in the spring of this year, and the wonderful portrayal of Valentine by Bruce Davargal, the Welsh barttone? In the forthcoming season he will sing Di Luna in "Il Trovatore" and Escamillo in "Carmen."

#### Josephine O'Hagan

\* ANOTHER DUBLINER who has been making a big name for herself in England is Josephine O'Hagan, who will be rejoining the Society to sing the gypsy Frasquita in "Carmen" and Cherubina in "Figaro."

Other local names on the programme include those of Joseph Flood, Sam Mooney and Jack Harte, who need no introduction, and Joan Walker, the Feis Ceoil prize-winner, who will be making her operatic debut.

When it comes to opera, the name of Nash is one to be reckoned with, and Gaiety audiences will doubtless be interested to see how closely John follows in the footsteps of his famous father, Heddle Nash, so dear to the hearts of Irish audiences. John will sing Morales in "Carmen."

Also appearing will be Barbara Lane, of the Imperial Opera Com-

pany, and Denis Dowling.
Lieut-Col. J. M. Doyle is
Musical Director of the Society,
and production is in the hands
of H. A. Powell and Sydney Russell, with Dr Waldemar Rosen in
charge of the chorus of ninety.

## Polished Singing By Dublin Society

DUBLIN Grand Opera Society have gathered together an excellent cast for their production of "Rigoletto," with which they popped their season at the Gaiety.

Edmond Donlevy, in the name part, gives a performance subtle oth in its dramatic interpretation and in the vocal nuances. His voice is resonant and clear, and of a fine transition leaves nothing to be desired.

Kenneth Neate, as the Duke of lantua, also reads his part with keen inderstanding and sings in a voice remarkable purity, every syllable being understandable.

The Gilda of Audrey Bowman was a sympathetic performance, sung in a voice of liquid quality and clearly audible even in pianissimo passages.

#### DESERVED ENCORE.

Much as I dislike encores in opera, I consider the quartet, "Unrequited Love," with these three artistes and Betty Sagon, who played Maddelena, richly deserved a second performance.

Others who did meritorious work were Jack Harte (Sparafucile), Joseph Flood (Borza), and Kitty Vaughan (Giovanni)

The chorus, especially the men's section, sang with vigour and good nusical feeling, and the orchestra gave a competent performance under Lieut-Col. J. M. Doyle. Production, which followed conventional lines, was by Sydney Russell.

E. H. W.

## Grand Opera Season At the Gaiety

The Dublin Grand Opera Society opened their season at the Gaiety Theatre last night with a very fine performance of Verdi's Rigoletto.

Edmond Donlevy (of Sadler's Wells) was most convincing both vocally and dramatically in the title part. The Gilda of Audrey Bowman was a very satisfying characterisation. She gave a musical performance and was very effective in coloratura singing. The outstanding artist of the performance was Kenneth Neate, as the Duke. His fine voice gave colour and expression to Verdi's music. The supporting artists, all of whom were first class, included Betty Sagon, Jack Harte, Sam Mooney, Jack O'Connor and Joseph Flood.

The male chorus sang well, although the tone in some parts did not register, was thin and not very expressive. Orchestra playing was a feature of the performance, and Lt.-Col. J. M. Doyle, who conducted, was sensitive to the beauty of Verdi's wonderful score.

Gaiety—An elegant performance of that venerable favourite, "Rigoletto," opened the Dublin Grand Opera Society's season last night. There were in the cast some performers, highly rated across the water, who had not been seen in Dublin before; and the whole production was a first-class example of team work. Kenneth Neate, an inspiring figure of a man, looking Spanish rather than Mantuan in his neat black beard, made the gay and dissolute Duke almost a credible figure. He sang the music with a sure and confident understanding of its dramatic potentiality Gaiety-An elegant performance of with a sure and confident under-standing of its dramatic potentiality and acted with verve. In the title role we had an artist noted as one of the most sensitive actors in opera-in these islands to-day—Edmond Donlevy. He pays great attention to make-up, gesture, facial expression and nuance of tone. His voice, though not, of the prof\_raising\_order\_is make-up, gesture, facial expression and nuance of tone. His voice, though not of the roof-raising order, is superbly controlled and endowed with splendid enunciation. The Gilda was Audrey Bowman, who, like Mr. Neate, is from Covent Garden. Her voice is of the rich, four-square kind, with something of the mezzo in it. but admirably fitted to deal with the unhappy lady's excursions into the top register in "Caro nome." Betty Sagon, another visitor, gave a sprightly account of Maddelena, and here it may be mentioned that the quantet was perhaps the finest example of voice-blending heard in the Gaiety for a generation. The audience demanded a repeat, which was, very generously, granted. Jack Harte's bass depths gave distinction to the conscientious villain, Sparafueile. In smaller parts there was some really polished work by Jack O'Commor, Joseph Flood, Sam Mooney, Anthony Nolan and Kitty Vaughan—experienced local artists who know their work thoroughly. The chorus sang with taste and discretion and distinguished itself particularly in the storm music. Lieut-Col. J. M. Doyle gave a careful reading of the score, and the smooth production was by Sydney, Russell. To-night at S.15—"Carmen."

# GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY

Presents

TO-NIGHT RIGOLETTO

Audrey Bowman, Betty Sagon Edmund Donlevy, Kenneth Neate Conductor: Lieut.-Col. J. M. Doyle

Thursday ..... LA TOSCA
Friday ...... CARMEN
Sat. Matines ... RIGOLETTO
Sat. Evening ... LA TOSCA

WITHOUT QUIBBLING OR QUALIFICATION, in my opinion, last night's "Rigoletto" (Dublin Grand Opera Society at the Gaiety) was the best I have seen in Dublin for twenty years. I specify 20 years in order to avoid arguments with octogenarians.

I was deeply impressed by Edmund Donlevy's interpretation of the title role. In the opening scene he was cunning, but never too arrogant, and in the second act he clearly conveyed the impression of an uneducated man caught in the toils of subtle courtiers.

Histronically and vocally, his self examination had more than a touch of a Shake-spearean soliloquy. His singing was in keeping with his acting.

Kenneth Neate, physically impressive, sang with abandon as the Duke, and it was pleasant to listen to a tenor who did not have to "nurse" his voice.

Audrey Bowman's soprano had

Audrey Bowman's soprano had a fine, rich texture, which never lost its quality in the coloratura acrobatics of "Caro Nome." There was no hint of thinning out in the top notes. Her acting was excellent.

Jack Harte made a menacing Sparafacile, and Betty Sagon put real fire into the part of Maddalena. In the supporting roles, Joseph Flood, Sam Mooney and Kitty Vaughan samg and acted with real ability. They, with the chorus and orchestra, provided a fine background for the principals, and I was glad to see that the D.G.O.s on this occasion paid great attention to detail, which resulted in a smooth polished performance.

The conductor, Lt.-Col. J. M. Doyle secured excellent results from an orchestra, which played with ability, taste and intelligence. The settings and dresses showed care, and Sydney Russell, the producer, must have felt very pleased with himself.

It is interesting to note that Mr. Donlevy, a singer of great experience, was making his first appearance as Rigoletto, and Miss Bowman made a dash from London to sing Gilda, as Joan Butler was stricken suddenly with larvngitis.

T L. N.

## GAIETY THEATRE **DUBLIN GRAND OPERA SOCIETY**

#### TO-NIGHT RIGOLETTO 7.45

Audrey Bowman, Betty Sagon, Edmund Donlevy, Kenneth Neate.

Conductor: Lieut.-Col. J. M. Doyle

Tuesday ...... CARMEN Wednesday ... RIGOLETTO Thursday ..... LA TOSCA Friday ..... CARMEN Sat. Matinee ... RIGOLETTO Sat. Evening ....

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LA TOSCA Due to circumstances outside our control the opera will commence at 8.15 p.m. on Tuesday and Friday. Special transport arrangements have been made with C.I.E. Buses will be available to all parts of city were performance.

Details a program me.



American AUDREY BOWMAN, Covent Garden star.

## Patricia Black's Triumph

BIZET'S "Carmen" has always publin opera lovers.

Dublin opera lovers.

Last night's performance by the Dublin opera lovers.

Last night's performance by the Dublin Grand Opera Society at the Gaiety was a triumph both in the matter of production (by H. A. Powell-Lioyd) and vocal excellence by a brilliant team of principals.

Patricia Black gave what may be considered the finest interpretation of the title role she has given in her native city. Her vocal resources and range, and the subltelies of her acting built up a memorable character.

She was ably supported by the really fiery Don Jose of Frans Vroons. There was clarity of diction in all his vocal was clarity of diction in all his vocal work and remarkably effective stage movements throughout. Bruce Dargaval was a dashing Escamillo. Sam Mooney and Joseph Flood "made".

the smugglers.

Margery Field's Michaela developed into a touching and beautiful performance, especially the niceties of phrase and expression.

Josephine O'Hagan (Frasquita) and Betty Sagon (Mercedes) were vocally and dramatically artistic, while Jack O'Connor (Zuniga) and John Pearce (Morales) also did well.

The chorus both in stage deportment

(Morales) also did well.

The chorus both in stage deportment and vocalism (if one excepts a false entry in "Tis the Mid-day Bel" chorus) left little to be desired.

The conductor. Vilem Tausky, and the orchestra brought the score along at a rather fast pace.

Joan Hammond's singing in "La Tosca" was the principal attraction of last week's opera season at the Gaiety Theatre, but Patricia Black's Carmen, which is being repeated this week, was also a most enjoyable performance. Neither the chorus work nor the general smoothness of production in this opera were up to the standard of last week's "Rigoletto," but Miss Black and Frans Vroons are well worth hearing.

## **GAIETY THEATRE**

DUBLIN GRAND OPERA SOCIETY

Presents: TO-NIGHT, 8.15:

#### CARMEN

PATRICIA BLACK, FRANZ VROONS, MARGERY FIELD, BRUCE DARCAVAL.

SAT, MATINEE ..... RIGOLETTO SAT, EVENING ..... LA TOSCA -NEXT WEEK -

Mon., Wed., Fri...IL TROVATORE Tues. & Sat. Evg. ... CARMEN Thurs. & Sat. Matinee: MARRIAGE OF FIGARO

### Fiery Carmen

+ CARMEN is finally Patricia Black's own. For years the full dramatic power of the part has curiously eluded this popular Dublin singer. Now, in a new production of Bizet's opera by the Carl Rosa Company, "Pat" has had her triumph.

"Patricia Black, a vivid per-"Patricia Black, a vivid personality with a powerful voice made a fiery and arrogant Carmen," said the critic of the "Nottingham Journal"; the "Evening News" said she was "a stormy and tempestuous Carmen in a role that demanded even

in a role that demanded even more-than-usual acting ability." The new production was inspired by Arthur Hammond (now one of the Carl Rosa permanent conductors) in which all singing recitative is left out and dialogue used instead. Hammond has also put back a good deal of Bizet's original music and excised parts added after the composer's death

"Patricia Black's Carmen (King's Hammersmith, with Carl Rosa Company) is well sung. If the Southern fire is little more than a flicker, she has a spirited way with an orange—as a surprised orchestral player can testify."—Harold Conway in the "Evening Standrard."

Harold Conway in the "Evening Standrard."
This production, incidentally, is claimed to be based on the original manuscript version—the one Bizet intended, but which until now, has not been given. It has frequent passages of spoken dialogue in place of the recitatives, and a more elaborate death scene than is usual.



FRANS VROONS

"Carmen" at Gaiety

## Patricia Black's Triumph

THERE was an interna-L tional flavour about last evening's presentation of "Carmen" at the Gaiety. The Carmen (Patricia Black) is Irish; the Don Jose (Frans Vroons) is Dutch; the conductor (Vilem Tauskey) is a Czech, and the producer (H. A. Powell-Lloyd) is English.

Unquestionably it was Patricia Black's evening and the triumph-ant one that Dublin optra en-thusiasts dreamed about. For years the full dramatic possibilities of this great role had eluded Miss Black; vocally the part was always within the range of her rich and flexible voice, but the characterisation had seemed too lady-like, too sedate, to fit satisfactorily this Ardalusian gypsy.

Last evening's performance was a revelation. Miss Black was a revelation. Miss Black brought to the part a passion and fire that made it authentic-

ally Mediterranean.

## GAIETY THEATRE

**Dublin Grand Opera Society** 

TO-NIGHT CARMEN 8.15 PATRICIA BLACK, FRANZ VROONS, MARGERY FIELD, BRUCE DARGAVAL

SAT. MATINEE, 2.30. RIGOLETTO SAT. EVENING, 7.45 ... LA TOSCA

- NEXT WEEK -MON., WED., FRI., IL TROVATORE TUES. & SAT. EVG. ... CARMEN THURS. & SAT. MAT., MARRIAGE OF FIGARO

Seats available for Rigoletto, Carmen, Il Trovatore, Marriage of Figaro

Due to circumstances outside our control, the Opera will commence at 8.15 p.m. on Tuesday and Friday. Special transport arrangements have been made with C.I.E. Buses will be available to all parts of city after performance. Details in programme.

The singer, who is much slimmer than when last we saw her, sang with ease and assurance. Her first entrance was as it should be from the gate of the cigarette factory and not as in previous Dublin productions, down the flight of steps that runs in the opposite direction. For this attention to detail thanks are tendered to Mr. Powell-Lloyd.

Srans Vroon's Don Jose was a match for the Carmen. Vroons' gestures may seem over elaborate, but there can be nothing but praise for the power and sincerity of his singing. His "Flower Song" had a compelling sincerity of expression, and in the closing moments of the third act and throughout the fourth he well conveyed the degradation of the

conveyed the degradation of the unlucky corporal.

Margery Field provided an unusually good characterisation as Micaela. Though rather stiff as the toreador, Bruce Dargaval possesses a rich and resonant bass.

Jack O'Connor impressed as Zuniga, and the chief smugglers were briskly represented by Betty Sagon. Josephine O'Hagan, Sam Mooney and Joseph Flood, Miss Sagon, in particular, had a strong sense of character.

The chorus was large enough to constitute a public meeting; the Gaiety stage, however, is not the Paris Opera House, and there is a limit to the number of people who

limit to the number of people who can manageably be contained on it. They sang with conviction.

The conductor, Vilem Tauskey, from the Carl Rosa Company, maintained a fine pace, and the orchestral playing achieved a high level of competence. The settings were, regrettably, in Spanish.

The "unforessen circumstances" which necessitate a start at 8.15 on some evenings are due to the fact that members of the Radio Eireann Symphony Orchestra are not available until that hour. Last night's performance ended at 11.30 precisely; afterwards there were buses to various points in the suburbs. the suburbs. J. J. F.



BETTY SAGON.

### ""Carmen" at the Gaiety

Continuing their season of opera at the Gaiety Theatre, the Dublin Grand Opera Society presented Bizet's "Carmen" to a full house. The production was in every aspect first class. This opera is now perhaps the most popular of all operas in the repertory of the

World.

It owes its obvious attraction to its powerful story, to the opportunities it gives to the singer of the title part, and to the manner in which the composer combines a wealth of lavishing melody with harmonic devices of great ingenuity and originality.

Patricla Black, in the title role, gave a very finished performance as one would expect. Her singing was effective throughout, and she dominated (as the Gipsy Girl) the whole operaby the sheer strength of her personality.

sonality.

Frans Vroous, as Don Jose, was ex-cellent. His singing of the Flower Song was beautiful, and his acting had all the temperament and understanding that is so necessary for this very

difficult part. Bruce Dargaval's Escamillo was well

sung and a fine portrayal of the toreador, excellently cast.

The supporting artists included Betty Sagon, Margery Field, Jack O'Connor, Joseph Flood and Sam

Mooney.

The chorus, unfortunately, did not do itself full justice, being over-anxious on first night performance; it seemed uncertain, and its tone quality suffered.

The orchestra played well, and under Vilem Tansky (guest conductor), was the most consistently satisfying feature of the performance.—R. J.

## GAIETY THEA **DUBLIN GRAND OPERA SOCIETY**

TO-NIGHT CARMEN

Patricia Black; Margery Field Betty Sagon; Josephine O'Hagan Franz Vroons; Jack Flood Bruce Dargaval; Jack O'Connor Sam Mooney

Conductor:-VILEM TAUSKEY Wednesday ... RIGOLETTO Thursday ..... LA TOSCA

CARMEN Friday ..... RIGOLETTO Sat. Matinee ... Sat. Evening .... LA TOSCA

Due to circumstances outside our control the opera will commence at 8.15 p.m. on Tuesday and Friday. Special transport arrange-ments have been made with C.I.E. Buses will be available to all parts of city after performance Details in programme.

## OPERA PRINCIPAL IMPRESSES AT GAIETY

By JOSEPH O'NEILL

"Irish Independent" Music Critic A well-balanced and satisfying per-formance of Bizet's "Carmen" was given by the Dublin Grand Opera Society at the Gaiety Theatre with

the Irish artiste, Patricia Black, in

the title role.

Since I saw her first portrayal of this complex character, Patricia Black has made considerable strides as an operatic artiste. Her interpretation is given with confidence and she surrenders to the concep-tion she has formed of how Carmen would act in various situations. This mental attitude, together with her competent singing, creates a living character on the stage.

Frans Vroons gave a tempestuous interpretation of Don Jose. He often sacrifices the melodic line in his effort to invest his words with passionate feeling, and because of this, the lyrical beauty of the "Flower Song" was not given its full expression.

Bruce Da gaval was the "Escamillo," fi.ling the part capably. There is a clear quality in Margery Field's voice that pleased in her singing of "Micaela's" music.

Josephine O'Hagan, Betty Sagon, Joseph Flood and Sam Mooney were excellent in the tavern scene when joining with Carmen in the famous quintet. Rhythmic singing and clear diction made this an outstanding number.

Jack O'Connor as "Zuniga," and John Pearce as "Morales," played their parts very well.

The principal dancer, Dolores Bourke, made a graceful opening to the second act.

#### GOOD CHORAL SINGING

There was some very good choral singing. The Cigarette Giris' opening chorus had pleasing tone. In Acts 2 and 3 there was some strident singing by the sopranos in high passages, but, in general, the choruses were sung with competer and a nice balance of voices.

Vilem Tauskey conducted, Vilem Tauskey conducted, and there was a crispness of playing obtained from the orchestra that Pave great pleasure. The wood-wind playing was very good, and the baseoon deserves a special word of praise.

H. A. Powell-Lloyd was the producer and brought a calmness to the first act that was in contrast to the hist act that was in contrast to the fussiness of previous productions, by preventing the boys from marching. Something should be done about the very coarse singing of the boys, but that is not in his department.

#### "LA TOSCA" AT THE GAIETY

Joan Hammond, the distinguished soprano, had a wonderful ovation at the close of the Dublin Grand Opera Company's presentation of "La Tosca" at the Gaiety Theatre, Dublin, last night. A crowded audience, which had been thrilled by her superb characterisation of Puccini's tragic heroine, expressed its appreciation in long and sustained applause, and she was given curtain after curtain. The appreciation was nothing more than her due. She gave a performance that will live long in the memory of those who were present.

She had splendid colleagues assisting and sharing in her triumph. Frans Vroons again impressed with the beauty of his singing, and, even though he chose to sing the work in Italian, it was none the less appealing. By the way, it was another feather in Miss Hammond's cap to hear her singing in Italian with Vroons, and in English with the other principals, but doing it more easily than if she were merely

changing her hat!

Stanley Pope, another guest artist, created a deep impression as Scarpia. the chief of police. The scene between him and Tosca in the second

act was overwhelming.

In the smaller parts there were some excellent cameos provided by Jack Harte (Angelotti), Sam Mooney (Sciarrone) and Joseph Flood, who played a delightful Sacristan, and later the part of the police agent. Spoletta.

Lieut.-Col. J. M. Doyle conducted, and directed the work admirably, even though in its en-thusiasm the orchestra at times rather crowded out the singers.

Dublin Grand Opera Society Presents

## HAMMOND SONG RECITAL GAIETY THEATRE

DEC. 12, 1948, at 7.45 p.m.



Joan Hammond

## GAIETY THEATRE

**Dublin Grand Opera Society** TO-NIGHT LA TOSCA

7.45 With JOAN HAMMOND Franz Vroons, Stanley Pope

FRIDAY, 8.15 ..... CARMEN SAT. MATINEE, 2.30. RIGOLETTO SAT. EVENING, 7.45 ... LA TOSGA

DUBLIN GRAND OPERA SOCIETY Presents :-

### TOSCA

TO-NIGHT, 7.45

With JOAN HAMMOND, FRANZ VROONS, STANLEY POPE

Joan Hammond, recognised as the outstanding soprano in England to-day, will give a recital sponsored by the Gaiety Theatre, on Sunday, at the Gaiety Theatre, on December 12, when the accompanist will be Miss Jeannie Reddin. A former journalist in the "Sydney Mail," and London "Daily Telegraph." Miss Hammond also gained distinction at golf, winning a place on the Australian women's team.

## "LA TOSCA" AT THE GAIETY Guest Artists Fulfil Expectations

By JOSEPH O'NEILL, "Irish Independent" Music

Joan Hammond fulfilled the expectations of the large audience. Brilliant singing and thoughtful acting brought about a fine dramatic performance. Her equipment as an operatic artist was shown when she changed from Italian to English script to suit her opposite artist. In scenes with Cavaradossi, played by Frans Vroons, who used the Italian script, she sang in In her portrayal of the title role, calculating.

Joan Hammond fulfilled the expective The small Italian.

The ultra-passionate character did not sit comfortably on her shoulders, but her artistry carried the day. She was very convincing in her prayerful interpretation of "Love and Music."

Frans Vroons was magnificent in the part of Cavaradossi. His vocal resource was exploited with a considerable artistry, and his tone was always appropriate to the dramatic

In the last act, Frans Vroons and

Joan Hammond treated the audience to a grand display of colourful vocalism, which carried the dramatic situation to its ultimate conclusion with an unusual conviction.

THE Gaiety Theatre was filled to capacity for the Dublin Grand Opera Society's production of "La Tosca" (Puccini), the chief attraction being the first appearance this season of Joan Hammond, the principal soprano star among the guest artists.

In her portrayal of the title role, is the capacity of the capacity of the season of Joan Hammond, the principal soprano star among the guest artists.

With an unusual conviction. Stanley Pope was the "Scarpia." Stanley Pope was the "Scarpia." Though his voice is rich in quality, this was not the part best suited to him. There are many operatic parts where one would be glad to hear his pleasant voice, but he was out of character as the cool, ruthless, and merciless Chief of Police. He gave the impression of bluster and fuss when he should have been calm and

DUBLIN GRAND OPERA SOCIETY

TO-NIGHT LA TOSCA

With JOAN HAMMOND FRANZ VROONS, STANLEY POPE

-NEXT WEEK-

MON., WED., FRI., IL TROVATORE TUES. & SAT. EVG., CARMEN THURS. & SAT. MAT., MARRIAGE OF FIGARO



JOAN HAMMOND.

## Cheers For "Tosca"

IN Italy, "Tosca" is one of the most popular of Puccini's operas; indeed, in Rome it is the favoured work of this composer. In Dublin, "Tosca" has yet to achieve the high popularity of Puccini's "Butterfly" and "Boheme."

However, in recent years the Dublin Grand Opera Society has made many commendable efforts to win Dubliners over to "Tosca." Now after last evening's glowing presentation of the opera at the Gaiety the winning-over process should be easy, for this was a performance that will firmly fix itself in the memory of all who witnessed it. In years to come operagoers will recall to each other: "Did you see Joan Hammond and Frans Vroons in 'Tosca' in '48?"

This was a performance of such solid merit that at its conclusion the audience beat their palms for minutes on end and cheers rang through the Gaiety.

Joan Hammond's star is now reaching its zenith—if it has not already reached it. Her great voice was used to superb effect and in the softer passages there was a beautiful refinement. The to the character of the fiery Tosca was cool, but it gained thereby in dignity.

As in "Carmen," Frans Vroons covered himself with glory. He well judged the operatic weight of the role of the artist, and his powerful voice rang through the theatre, arousing unbounded enthusiasm.

He sang in Italian, and Miss Hammond in her scenes with him also sang in that language. Elsewhere in the opera she sang in English.

Stanley Pope, as Scarpia, the police chief, make up a notable trio. His voice has much strength on which the music lay comfortably; it was a blustery rather than a diabolically crafty Scarpia.

Smaller parts were capably managed by Joseph Flood (his articulation was impeccable) and Sam Mooney

The conductor, Lieut.-Col. J. M. Doyle, secured a fine reading of the score and shared in the triumph.

J. J. F.

## SPLENDID CAST IN "TOSCA"

A vigoroulsy presented performance of that dark-hued melodrama with music. Puccini's "Tosca," delighted a packed house at the Gaiety last night. The Dublin Grand Opera Society had gathered together a splendid cast and the work held the audience completely from start to held the audience completely from start to finish. The Tosca was that remarkable artist, Joan Hammond. It is not, one would have imagined, a part that fits in exactly with her operatic gifts; there is a certain primitive quality about it that eludes most dramatic sopranos. Yet, Miss Hammond's picture was very satisfying. She kept the part keyed up all the time and sang the music eloquently. The richness and colour of her voice were shown to the full in the one passage in the part that can be described as an aria part that can be described as an aria—that which begins "Love and Music." that which begins "Love and Music." The house burst into thunderous applause at her rendering of this well-known piece. It was a pity that the action should have been interrupted at this tense moment.

Miss Hammond sang the part alternately in Italian and English, because the tenor, Franz Vroons, was not familiar with the English words and had to do his work in the original language. The rest of the cast sang in English, and it was interest-ing to note with what effortless ease Miss Hammond switched from one language to

the other.

Franz Vroons was an ideal Cavaradossi. With a voice of great sweetness and power a graceful person and the temperamental a graceful person and the temperamental equipment necessary to the effective portrayal of this heroic but pathetic character, he gave a consistent performance throughout. The third of the big parts, that of the arch-villain Scarpia—"the greatest scoundrel in all opera"—was played by Stanley Pope. This Scarpia had more warmth than others and perhans more warmth than others, and perhaps on that account was even more repulsive -because more human and, therefore, more understandable. Vocally, Scarpia was magnificent, the voice, resonant and full,

took the part in its stride.

In the other parts, the important one of Spoletta was given its proper place by Joseph Flood, a performer who gives great Joseph Flood, a performer who gives gives attention to small points that fashion character. He also appeared in the first act as the mildly comic Sacristan. Jack Harte's brief appearance as Angelotti was immensely effective; this was indeed a man half-crazed with terror. Sam Mooney

was a good Sciarrone.

The difficult off-stage choral work in the second act was well managed, and the orchestra, conducted by Lieut-Col. Doyle, rendered the score with confidence, but occasionally shouted down the singers. H. A. Powell-Lloyd produced.

Opera Star



Miss Jean Hammond, prima donna, photographed on arrival at Amiens St. station. She will sing the title role in "La Tosea," at the Gaiety Theatre

Patricia Black also scores as the old gipsy in Il Trovatore, which began the second week of the Dublin Grand Opera Society season at the Gaiety Theatre. This Verdi opera is colourful, calling for close chorus work, as well as making heavy demands upon the principals. Her experience with the Carl Rosa company has given Patricia Black new confidence and ease in both singing and acting, and her fourth act was particualrly successful. Audrey Bowman makes her second Dublin appearance as Leonora and again impresses with her easy range and perfect control. John Myrrdin and Bruce Dargaval sing the other two main parts; the latter has a wonderful resonance and is probably the best Count di Luna heard in Dublin for some time.

Gaiety-The Dublin Grand Opera Gaiety—The Dublin Grand Opera Society enter on the second week of their season during which they will present—"Il Trovatore" on Monday, Wednesday and Friday, with Audrey Bowman, Patricia Black, John Myrd-din, Bruce Dargaval and Jack Harte; on Thursday and Saturday afternoons —Mozart's "Marriage of Figaro," with Barbara Lane, Joan Walker, Josephine O'Hagan. Betty Sagon, Edmund Don-O'Hagan, Betty Sagon, Edmund Don-levy; Denis Dowling, Jack Harte and Joseph Flood; on Tuesday and Satur-day evenings—Bizet's "Carmen" with Patricia Black, Franz Vroons, Margery Field and Bruce Dargaval.

### JOAN HAMMOND HONOURED

A reception in honour of Miss Joan Hammond, guest artist in the presentation of Tosca by the Dublin Grand Opera Society at the Gaiety, was given in the Gresham Hotel by Miss Jeannie Reddin and Mr. C. E. Reddin. Miss Hammond will leave for Scotland to-day.

mond will leave for Scotland to-day.

Among those present at the reception were The Minister for Education and Mrs. Mulcahy, the Minister for Finance and Mrs. McGilligan, Mr. J. Everett, Minister for Posts and Telegraphs; Mr. L. Cosgrave, Parliamentary Secretary to An Taoiseach; the President of the Supreme Court and Mrs. Conor Maguire, Right Rev. Monsignor Ryan, Belfast; Mr. J. L. Mulrooney, Secretary, Australian High Commissioner's Office, and Mrs. Mulrooney; Mr. Justice and Mrs. Kevin Haugh, The Marquess Malarida Miss M. Burke-Sheridan, Dr. and Mrs. G. O'Brien. G. O'Brien.

## Local Singer's Success

By JOSEPH O'NEILL, which gave her complete command of the difficult aria in the fourth FROI'S "Il Trovatore" was the fourth opera to be produced in for all the principals, and Bruce Darthe present season of the Dublin like voice in the highest baritone reconstitution of the produce with any office. Grand Opera Society, at the Gaiety gister so as to produce rich and effective tone.

Theatre, and had as one of its principal characters the Dublin bis Marvios formed a reliable tick in

Theatre, and had as one of its principal characters the Dublin artiste, Patricia Black.

The part of Azucena, the gipsy woman, makes considerable vocal demands upon its interpreter. Patricia Black has the ideal operatic contralto voice to cope with the great range of the music. Her tone is equally pleasing whether she is singing the highest or lowest note of the exacting part, and, in addition, she brings a fine histronic ability to its interpretation.

Tive tone.

John Myrdin was the tenor, and his Manrico formed a reliable link in his Manrico formed a reliable link in the chain of principals. Jack Harte as "Ferrando" told the story convincingly in the first scene, and there was a commendable clarity in the singing of Pauline Nolan as "Inez."

The opera provides many opportunities for the chorus, and these were availed of for a display of the men in the "Misserere" was a colourful singing. The intonation of the men in the "Misserere" was a colourful singing. The intonation of the men in the "Misserere" was a commendable clarity in the singing of Pauline Nolan as "Inez." ability to its interpretation.

In the part of Leonora, Audrey Bowman showed a vocal technique between the orchestra and the stage.

Dublin Grand Opera Society presents

FRIDAY, 8,15 TO-NIGHT, 7.45.

## IL TROVATORE

Audrey Bowman, Patricia Black John Myrddin, Bruce Darcaval Thursday Evg., Saturday Mat. MARRIAGE OF FIGARO Saturday Evening: CARMEN





Joan Hammond

THE INTRICACIES OF THE PLOT of "Il Trovatore" are a by-word in the operatic world.

Even veteran Verdi enthusiasts would, I think, be hard put to it to give (without opening "Stories From the Operas" an adequate summary of the life and adventures of Leonora, Manrico, the Count de Luna, Azucena and the others. Most opera-goers let the plot go hang and just sit back to enjoy the music.

The Carl Rosa Company recently and successfully tried with "Carmen" the experiment of having the passages linking up the big arias spoken instead of sung; if some brave soul would do the same thing with "Trovatore"—especially Ferrando's long explanatory song in the very first scene—the difficulty of following the action would vanish.

Last evening's presentation of the opera at the Gaiety was eminently sound if vocally unspectacular. There was a fund of fervent singing—from Patricia Black, Dublin's favourite Azucena whose sterling performance was received with cheers; from Audrey Bowman, as Leonora, whose voice was well controlled and whose quiet singing had great refinement; from Bruce Dargaval, a strong bass, as the Count de Luna, and from John Myrrdin as a buoyant Manrico. Myrrdin was inclined to rush his notes and his phrasing was not without blemish but his attack was commendable.

Pauline Nolan's Inez was rather nervous, but the voice is there Jack Harte, as Fernando, held his own, though a tendency towards melodramatics should be resisted. The chorus work had many bright features

The conductor, Vilem Tauskey, took the opera at a spanking pace; it may, as a result, have been a little disconcerting to the principals, but the audience could find no fault, especially as the performance ended at 10.45, in good time to catch last buses



## GAIETY THEATRE

Dublin Grand Opera Society
presents
TO-NIGHT & WEDNESDAY, 7.45
FRIDAY, 8.15

### IL TROVATORE

Audrey Bowman, Patricia Black, John Myrddin, Bruce Darcaval Tuesday and Saturday Evening CARMEN

American AUDREY BOWMAN. Covent Garden star.

# Opera Society End Season With 'Figaro'

For their fifth and final presentation of opera this season, the Dublin Grand Opera Society gave a performance of Mozart's "The Marriage of Figaro" at the Gaiety Theatre last night.

This opera is a masterpiece of comedy in music. The music is very attractive for the singers, and all the characters in last night's performance were well cast. In the part of Figaro, Edmond Donlevy gave a fine performance, his acting and expressive singing dominating the production.

The supporting artists, all of whom

The supporting artists, all of whom were first-rate, included Joan Walker, soprano, making her debut in grand opera; Denis Dowling, Jack Harte, Betty Sagon and Barbara Lane.

Good in varying degrees as was the individual singing, the ensembles and duets were much less satisfactory, whilst the finales (which show the composer's symphonic treatment of an operatic situation) tended to develop into a free-for-all.

composer's sympnonic treatment of an operatic situation) tended to develop into a free-for-all.

Lt.-Col. Doyle conducted. The tempo was slower than usual, but on the whole, the playing had plenty of vitality.

R. J.

## GAIETY THEATRE

Dublin Grand Opera Society
PRESENTS

To night the President and Mrs. O'Kelly will attend the Performance.

#### MARRIAGE OF FIGARO

Barbara Lane, Joan Walker Josephine O'Hagan, Betty Sagon Edmund Donlevy, Denis Dowling Jack Harte, Joseph Flood

Friday, 8.15-IL TROVATORE Saturday, 7.45-CARMEN



and Dubliner

## To Make Operatic Debut



Walker, soprano, winner of many prizes at the Feis Ceoil, who will make her operatic debut with the Dublin Grand Opera Societie is to appear as Suzanne in "The Marriage of Figaro" on December 16 and 18,

## MOZART OPERA SINGING LACKS SPARKLE

"Irish Independent" Music Critic. THE Dublin Grand Opera Society

another Irish singer, Josephine O'Hagan, was conspicuous in the cast as "Cherubino," in which part she was been heard previously. Her good characterisation is somewhat married by uneven singing. A rather gusty and explosive delivery prevents a true true true. a tepid and faded atmosphere about

Edmond Donleyy, as Figaro, started on a bright note, and did his best to maintain it, but he was carrying a sluggish cast, whose singing and speaking voices lacked sparkle and resonance. The brilliant sexiet which is the finale to the second act was the completed. The brilliant sexiet which is the finale to the second act was the completed. and almost throughout the opera it peasant girls were Maura Mooney and was an effort to catch the dialogue. Pauline Nolan.

The operatic debut of our local soprano, Joan Walker, was followed with considerable interest. She displayed a grace of movement and a stage sense that promise exceedingly well for her development as an operatic artist. She has not yet learned that a full vocal resonance. Lloud learned that a full vocal resonance Lloyd.

BY JOSEPH O'NEILL, is needed for operatic singing, even though Mozart was always merciful to his singers.

Josephine legato in her singing of the principal

## JOAN HAMMOND SONG RECITAL GAIETY THEATRE

SUNDAY, 12th DECEMBER, 1948, AT 7.45 P.M.

## BRIGHTLY CONCEIVED PRODUCTION OF "MARRIAGE OF FIGARO"

MOZART'S "Marriage of Figaro." in taken at too slow a pace, and thereprofessor Dent's witty and admirbly "singable" translation, was gaiety that is one of the hallmarks of 
iven at the Gaiety last night as the 
fifth opera of the present Dublin 
Grand Opera Society season. The production as a whole was brightly conceived and the cast combined well as 
a team. The only defect to be published. a team. The only defect to be noticed was that the music was sometimes

latter is a familiar performance; but Miss O'Hagan's grasp of it has become firmer and her voice has developed in richness and volume since last we saw Mr. Donleyv showed his remarkable gifts of characterisation a part that might have been deemed outside his range. This Figaro, with all his blithe spirits and craftiness of mind, never lost his natural dignity. And what splendid tone and diction he had!

what splendid tone and diction he had!

As Suzanna. Joan Walker made her first operatic appearance. Surprisingly, her voice seemed at first inadequate, but later on came into its own. She seems to have a natural gift for the delicate comedy of this beautiful role. The Countess of Barbara Lane was a dignified and suitably depolars that we have a surprise that the control of the counters of Barbara Lane was a dignified and suitably depolars. oara Lane was a dignined and suitably doubling study of that perplexed but resourceful personage and her voice blended well with that of Miss Walker in the letter duet—the only song of the night, by the way, to receive an encore Denis Dowling made the Count a sufficiently forceful character, but always carried himself with great dignity and sang the part very pleasantly indeed.

The other parts were well filled. Jack Harte's Bartolo was not only a definite comic creation but his words could be distinctly heard in the patter song—an extraordinary achievement. The Basilio of Joseph Flood was also a clear-cut figure, and Betty Sagon's Marcellina was most entertaining. Monica Con-dron (Barbarina) and Sam Mooney (Antonic) ably completed the cast. Lieut.Col. Doyle conducted and the producer was H. A. Powell-Lloyd.

#### "MARRIAGE OF FIGARO" AT THE GAIETY

The President and Mrs. O'Kelly. with a party, attended the Dublin Grand Opera Society's presentation of Mozart's "The Marriage of Figaro" at the Gaiety Theatre. Dublin, last night.

There was a full house, and the audience was rewarded with a performance which, while it lacked somewhat the bubbling sparkle and vivacity of Mozart's great comedy. was still enjoyable. Some of the part singing was very artistic, and the dressing and staging were generally effective.

As Figaro, Edmond Donlevy played with confidence and sang freely. As the Count Almaviva, Denis Dowling made a favourable impression at first hearing.

The Countess was Barbara Lane. who has sung here before. Though a little on the light side, she carried her musical line safely.

Great interest was aroused by the appearance in the part of Susanna the maid by Joan Walker, the young Dublin soprano. She made a most encouraging début. She has a taking presence, with an obvious feeling for the stage. Her voice is a lovely tuneful soprano, a little on the light side, but carrying admirably, and her singing was well phrased and coloured. One could almost write off Josephine O'Hagan as the big success of the night. Her Cherubino had all the mischief and fun-making that the part of the mischievous, love-stricken page boy required. Her miming in the first act was excellent.

Betty Sagon as Marcellina, Jack Harte as Doctor Bartolo, Joseph Flood as Don Basilio, and Sam Mooney as the gardener filled in the small parts cleverly.

Lt.-Col. J. M. Doyle conducted and controlled both singers and instrumentalists well.



JOSEPHINE O'HAGAN

#### Joan Hammond

★ JOAN HAMMOND, the Dublin Grand Opera Society's

star attraction for their forthcoming Galety season, was born in Sydney, and although she succeeded annually in winning her school prize for singing, set out to be a violinist when she entered the Sydney Conservatoire.

She continued, however, to take an interest in singing, and took voice production as a second subject. Later, on the very good advice of her professors, she reversed these placings and made her singing debut in 1931, at a very early age.

Following the success attending this first appearance, she found herself contracted for radio and won nation-wide popularity. Turning her talents to the operatic stage, she was soon playing leading soprano roles.

#### Golf International

went from one success to another with her glorious voice, she was also making her presence felt in competitive golf—a game in which she had always taken an interest—and when the first team was sent overseas by the Women's Golf Union she was selected to represent Australia.

Between singing and golf Miss Hammond found time to become a champion swimmer, and a journalist, writing first for the "Sydney Mail" and later on for the "Daily Telegraph."

Coming to Europe, she studied languages and opera with such success that she became principal soprano at the Vienna State Opera—truly a magnificent achievement

After the outbreak of war she devoted much of her time to entertaining the troops, and during the London "bittz" she did her bit for London morale by giving concerts in air-raid shelters whenever she could be spared from her work as an ambulance driver

Joan Hammong has sung with the finest orchestras in the world, including The Hallé, London Symphony, London Philharmonic, and the B.B.C Symphony, and under such conductors as Sir Thomas Beecham, Adrian Boult, John Barbarolli, and Sir Malcolm Sargent.

This year Miss Hammond is a guest artist at the Royal Opera. Covent Garden, and her engagements included appearances at all the centres of music in these islands.

Dubliners certainly have a treat in store when they welcome this remarkable woman who has won so much fame in such diverse fields In Dublin is a lady who is four people all rolled into one. She is famous as a singer, has made the headlines as a golfer, was a newspaper woman and a champion swimmer.

Her name is Joan Hammond. Hardly a radio request-time passes but you hear her voice. Puccini's "Tosca" provides her with her favourite role, but a voice that springs from a rich heart has made of common songs a golden moment. That, I think, is the secret of this very great singer.

#### Born In Sydney

SHE was born in Sydney, just another one of those wonderful musical gifts that Australia has given the world.

Her youthful ambition was to be a violinist, and this despite the fact that at school, it was her voice that won prize after prize. In fact, at the Sydney Conservatorium she studied the voice merely as a second subject.

But the men that teach had other views and that was how Joan made her debut seventeen years ago as a singer and gave to the world one of its most treasured voices.

#### Deserved Renown

Now she is over in Dublin, the guest of the Dublin Grand Opera Society. A charming woman with wide-spaced, deep-set eyes, a broad mouth, a determined chin and a wide, intelligent forehead, determination, intelligence, and artistry are fused together to give her the renown she so well deserves.

When she came up first from "Down Under" she worked with such effect at languages and music that she achieved the most unusual distinction of becoming the principal soprano at the Vienna State Opera.

In World War Two, she was in London. She proved her worth by outsinging the blitz.

That was during intervals of her work as ambulance driver. Her concert halls were air raid shelters. I think this gives you some measure of both the singer and the woman.

#### Tilt At The Colonel

NOT content with singing she has, throughout her career, taken a tilt at Colonel Bogey. Always interested in golf, she was chosen to represent Australia on the first team sent overseas by the Ladies' Golfing Union. Those strong shoulders of hers also prepare you for the news that in intervals between singing and golfing, she found time to become a champion swimmer.

From recording, so to speak, she went to make records.

As a newspaper woman, she displayed both in Australian and English papers the power of her pen, Joan is a versatile personality if there was ever one.

War done, Joan toured her own country again, returned last year to the Vienna State Opera, sang in Covent Garden this year, and is now in Dublin.

#### Birds And Birdies

SUCH is the history of Joan Hood Hammond from Christ-church—New Zealand—who won the first Junior Golfing Championship of Australia while she was still at school. I may mention that as a journalist, she specialised in golf—not music as you might expect.

Now, at thirty-six, she has the world at her feet, a lady with the gift of the birds, and the command of the "Birdies."

## Members taking part in the Productions:

Miss	Gertrude	Andrews

" Marjorie Barry

Mrs. Anne Bishop

Miss Mona Brasè

" Una Bodie

" Joan Breene

Mrs. Louie O'Hagan

Miss May Campbell

" Monica Condron Mrs. Maura Crosbie

Miss Eileen Cullen

.. Rita Cullen

" Bernadette Cosgrove

" Lily Doyle

" Florrie Draper

" Lily Duggan

Maureen Dunne

Mrs. Marie Edwards

#### Mr. Frank Armstrong

" Joseph G. Black

" Harry Brittain

" Chris Byrom

" Robert J. Carey

" John Duffy

.. Henry Farrell

" Edward Grace

.. Anthony J. Hackett

" David Henshaw

" Phil Kearney

#### Miss Aureen Fagan

" Kay Fitzgerald

" Sylvia Foran

" Ada Geoghegan

" Kathleen Holley

" Maire M. Keogh

.. Alice Krotschin

.. Maureen Laheen

" Rosaline Laheen

" Carmel McAsey

" Sheila McPhillips

" Eileen Malone

" Fay Markey

" Alice Moffat

Mrs. Maura Mooney

Miss Marie Morris

.. Kathleen Mullen

" Maude Naughton

#### Mr. Brendan Kinsella

" John McKeown

.. Thomas McCormack

" Pat Martin

" Gerard V. Mooney

" Eamonn Mooney

" Desmond Mooney

. Christopher Moran

.. William Moran

" Clement Morris

" John Murphy

#### Miss Ena Nolan

Pauline Nolan

" Kay O'Byrne

" Moira O'Loughlin

" Molly O'Malley

, M. de Riva O'Phelan

" Nuala Perry

" Vera Power-Fardy

" Eileen Purcell

" Hilda Roche

" Deirdre Stack

, Rosemary Thompson

" Sheila Thompson

" Kitty Vaughan

.. Aileen Walsh

" Sylvia Whelan

" Patricia Young

#### Mr. Jack Murray

" William G. Nolan

" Anthony Nolan

" William O'Kelly

" Harry O'Neill

" Barry O'Sullivan

" Brendan Roberts

.. Dermot Sheridan

" Albert E. Timlin

" Patrick E. Tobin

" Noel Tucker

1ST WEEK

MON: "RIGOLETTO" COND: LIEUT. COL. J. M. DOYLE PRODUCER: SYDNEY RUSSE))

6/12 ANDREY BOWMAN EDMUND DONLEVY KENNETH NEATE BETTY SAGON JACK HARTE SAM MOONEY JOSEPH FLOOD JACTO CONNOR

TUE: "CARMEN" PROD: = 4.A. POWELL LLOYD

PATRICIA BLACK. MARGERY FIELD 7/12 FRANZ VROONS BRUCE DARGAVAL

JUSEPHINE O'HAGAN BETTY SAGON SAN MOONEY JOSEPH FLOOD JACK O'CONNOR

JOHN PEANCE "RIGOLETTO" CONO: LIEUT. COL. DOYCE
PRODUCER: SYDNEY RUSSED)

AUDREY BOWHAN KENNETH NEATE GOHUND DONLEVY 8/12 BETTY SAGON JACK HARTE SAM MOONEY JOSEPH FLOOD JACK O. CONNOR

THURS: "LA TOSCA" CONO: LIEUT. COL. J. M. DOYLE
PROD: H. A. POWELL CLOYD JOAN HAMMOND FRANZ VROONS STANLEY POPE JOSEPH FLOOD JACKHARTE SAM MOONEY

FRI: "CARMEN" CONO: LIEUT. DOYLEPROO: H. A. POWELL LLOYD

PATRICIA BLACK HARGERY FIELD FRANZ VROOMS BRUCE DARGAVAL JOSEPHINE O'HAGAN BETTY SAGON JOSEPH FLOOD SAM MOONEY JACKO'CONNOR JOHN PEARCE

SAT MAI: "RIGOLET JO" COND: LIEUT. COL. DOYLE PROD: SYDNEY RUSSEL CULT BETTY SAGON JACK HARTE SAH MOONEY JOSEPH FLOOD JACKO CONNOR

SATEVED: "LA TOSCA" CONO: LIEUT. DOYCE PROD: = H.A. PONEIL LLOYD JOAN HAMMOND FRANZ VROOMS JOSEPH FLOOD JACK HARTE STANLEY POPE

2 NO WEEK MOP: "IL TROVATORE" CONO: VILEM TAUSKEP PROD: # SYDNEY RUSSE! AUDREY BOW MAN PATRICIA BLACK JOHN MYRODIN BRUCE DARGAVAL TUE: "CARMEN" COND: VICEM TAUSKEY PROD: H.A. POWELL CLOYD PATRICIA BLACK MURIEL RAE FRANZ VROOMS BRUCE DARGAVAL JOSEPHINE O'HAGAN BETTY SAGON JOSE PH FLOOD JACK & CONNOR SAM HOONEY JOHN PENPECE WED: "IL TROUATORE" CONO: VICEHTAUSKEY PROD: # SYONEY RUSSEV AUDREY BOWMAN PATRICIA BEACK JOHN MYRDDIN BRUCE DARBANAL BACITHARTE THURS! "THE MARRIAGE OFFIGARO" PROD: H. A. POWELL CLOYD ATTENDED BY THE PRESIDENT AND MRS. O'KELLY BARBARA LANE JOAN WALKER JOSEPHINE O'HAGAN BETTY SAGON EDMUND DONLEVY DENIS DOWLING
JOSEPH FLOOD JACKHARTE SAMMOONEY FRI: "IL TROVATORE" CONO: VILEM TAUSKEY AUDREY BOWMAN PATRICIA BLACK JOHN MYRDDIN BRUCE DARGAVAL JACKHARTE PROD: SYONEY RUSSEll COND: LIEUT. DOYCE SAT MAT: "THE MARRIAGE OF FIGARO" PROD: N.A. POWELL LLOYD EDMUND DONLEVY BARBARA LANE

DENIS DOWLING JOSEPHINE O'HAGAN

JACK HARTE BETTY SAGON SAH MOONEY BETTY SAGON " CARMEN" COND: VICEH TAUSKEY PROD: N.A. POWEII LLOYD SAT EVEN: PATRICIA BLACK FRANZ VROOME BRUCE DARGAUAL MURIEL RAE JOSEPHINE O'HAGAN BETTY SAGON JOSEPHFLOOD SAM MOONEY JACKO CONNOR JOHN PEARCE

GAIETY THEATRE DUBLIN Two WEEKS: Commencing monday APRIL 25th 1949 THE DUBLIN OPERA SOCIETY PRESENTS
ORAND OPERA SOCIETY PRESENTS LA TRAVIATA "VERDI"IL SERAGLIO" MOZART "FAUST" BALLET GOUNDO "MADAME BUTTERFLY" PUCCH THE MASKED BALL VERDI AUDREY BOWMAN - JOYCE GARTSIDE GUEST MARGARETRITCHIE INGRID HAGEMAN ARTISTES KORINA HELLAS - BARBARA LANE PATRICIA BLACK KENNETH NEATE - JAMES JOHNSTON RICHARD LEWIS - JOHN KENTISHI MELVIN BARTELL- RODERICK JONES OWEN BRANNIGAN - JOSEPH FLOOD VERE LAURIE - JACK HARTE JACK O'CONNOR - MARTIN DEMPSEY CELIA FRANCA & LEO KERSLEY BALLET SOLOISTS MUSICAL DIRECTOR & RESIDENT CONDUCTOR = LIEUT. COL. J. M. DOYLE MUS. B GUEST CONDUCTOR: = VILEM TAUSKY PRODUCERS: = SYDNEY RUSSELL - VERE LAURIE JOSEPH FLOOD CHORUSMASTER: = DR. HANS WALDEMAR KOSEN.

LEADER OF ORCHESTRA: = RENZO MARCHIONNI.

## GAIETY THEATRE, DUBLIN

Phone 78205/6

## DUBLIN GRAND OPERA SOCIETY

PRESENTS

## SPRING SEASON OF

## GRAND OPERA

APRIL 25th to MAY 7th, 1949.

AUDREY BOWMAN		By Permission Covent Garden Opera Trust	(Soprano)		
JOYCE GARTSIDE		By permission Administrators, Sadlers Wells	,,		
KORINA HELLAS		By permission Administrators, Sadlers Wells	,,		
MARGARET RITCHIE		The Bath Festival, 1947	,,		
INGRID HAGEMAN		The Bath Festival, 1947	,,		
BARBARA LANE		By arrangement with Vere Laurie	,,		
PATRICIA BLACK		By permission Administrators, Sadlers Wells	(Contralto)		
JAMES JOHNSTON		By permission Administrators, Sadlers Wells	(Tenor)		
KENNETH NEATE		By permission Covent Garden Opera Trust	,,		
RICHARD LEWIS	-	The Bath Festival, 1947	,,		
JOSEPH FLOOD		Irish Tenor			
RODERICK JONES		By permission Administrators, Sadlers Wells	(Baritone)		
MELVIN BARTELL		By permission Covent Garden Opera Trust	,,		
JOHN KENTISH		The Bath Festival, 1947	TEMOR		
OWEN BRANNIGAN		The International Bass			
JACK O'CONNOR	-	Irish Baritone VERE LAURIE &	ASS		
JACK HARTE		Irish Bass MARTIN DEMPSEY	BASS		
CELIA FRANCA		Ballet Principals, Sadlers Wells			
LEO KERSLEY	5_		REANN /		
Conductors—LtCo	L.J.	M. DOYLE and VILEM TAUSKY	Enter		
Producers—SYDNEY RUSSELL, JOSEPH FLOOD and VERE LAURIE					
MONDAY, WEDNES. S	AT.	MATINEE (April 25, 27, 30) LA TRAVIA	FA (Verdi)		

MONDAY, WEDNES., SAT. MATINEE (April 25, 27, 30) LA TRAVIATA (Verdi)
Bowman, Neate, Bartell, Jones, Flood, O'Connor, Laurie

TUESDAY, THURS., SAT. EVG. (April 26, 28, 30) ... IL SERAGLIO (Mozart)
(Patrons' Night) Ritchie, Hageman, Lewis, Kentish, Brannigan, Flood, O'OEA

FRIDAY, MONDAY, WEDNES. (April 29, May 2, 4) FAUST (with Ballet) (Gounod)
Gartside, Black, Johnston, Jones, Brannigan

TUESDAY, THURS., SAT. EVG. (May 3, 5, 7) ... THE MASKED BALL (Verdi) (Gala Night) Bowman, Lane, Black, Neate, Bartell, Flood, Harte

FRIDAY, SAT. MATINEE (May 6, 7) ... MADAME BUTTERFLY (Puccini)
Héllas, Black, Johnston, Bartell, Flood, Harte

BOOKING FOR THE DUBLIN GRAND OPERA SOCIETY season at the Gaiety, the big attraction of which will be Mozart's "Il Seraglio," opens on Monday. When Mozart wrote this opera he had in mind for the bass part the famous Ludwig Fischer, a singer of most unusual range. For the Dublin production Owen Brannigan has been engaged for the role.

In fact, as I wrote last week, the cast will be substantially the same as at last year's Glyndebourne Festival.

It includes Margaret Ritchie, Richard Hageman, Ingrid Kentish. and John Radio Eireann actor Joe O'Dea will be having his long-awaited introduction to the operatic stage as Selim Pasha (a speaking part), and to Joseph Flood goes the part of Captain of the Guard.

We can look forward to an excellent production of "Faust" what with James Johnston in the title role, Owen Brannigan as Mephistopheles, Roderick Jones as Valentine, and Joyce Gart-side, who sang Butterfly last spring, as Marguerite.

Patricia Black, now leading contralto at Sadler's (she makes her debut there on Monday as Azucena in "Il Troyatore"), comes to

sing Seibel. Choreography is again in the hands of Leo Kersley, who has built for himself an appreciative

Owen Brannigan

public since he visited Dublin eighteen months ago.

#### First Partner

★ HE IS BRINGING with him Celia Franca, who was his first partner at the Ballet Rambert. Miss Franca is ballet mistress and prima ballerina at the Metropolitan.

She is, I am told, presently working on a two-act ballet based on Synge's "Deirdre of the Sorrows," which she hopes to produce soon.

Since his last visit to Dublin Mr. Kersley has been to Holland as guest producer with the Royal Dutch Opera Company.

## Appropriate Choice

★ GALA NIGHT is on Tuesday, May 3, with Verdi's "Masked Ball," an appropriate choice for the occasion.

It must be well over twenty years since this work was staged in Dublin by the Carl Rosa Company.

Hosa Company.

The American soprano, Audrey Bowman, who made a big impression here last autumn, returns to sing Amelia to Kenneth Neate's Riccordo. Melvin Bartell, guest paritone at Covent Garden; Joseph Flood, Jack Harte, Jack O'Connor, Patricia Black and Barbara Lane are also in the cast.

Other works scheduled for pro-

LHARITII

Proof Process of Proce Lieut-Gol, J. M. Doyle again shares the conducting honours with Vilem Tauskey, and production is by Sydney Russell and Vere Laurie, with Joseph Flood assisting with "Madame Rutterfty" Butterfly."

## GAIETY THEATRE DUBLIN GRA

Presents

#### SPRING SEASON OF **CRAND OPERA**

APRIL 25th TO MAY 7th MONDAY, WEDNESDAY, SAT. MATINEE (April 25, 27, 30)
LA TRAVIATA (Verdi)

TUESDAY, THURS., SAT. EVG. (April 26, 28, 30) (Patrons' Night) IL SERAGLIO (Mozart)

FRIDAY, MONDAY, WEDNES.
(April 29, May 2, 4).
FAUST (with Ballet) (Gounod) TUESDAY, THURS., SAT. EVG. (May 3, 5, 7) (Gala Night). THE MASKED BALL (Verdi)

FRIDAY, SAT. MATINEE (May 6, 7).
MADAME BUTTERFLY (Puccini)

Audrey Bowman, by permission Covent Garden Opera Trust (Soprano) Joyce Gartside, by permission Administra-tors, Sadlers Wells (Soprano)

Korina Hollas, by permission Administrators Sadlers Wells (Soprano) Margaret Ritchie, the Bath Festival, 194 (Soprano)

Ingrid Hageman, the Bath Festival, 1947

Barbara Lane, by arrangement with Vere

Laurie (Soprano)
Patricia Black, by permission Administrators
Badlers Wells (Contralto)
James Johnston, by permission Administrators, Sadlers Wells (Tenor).
Kenneth Neate, by permission Covent Garden Opera Trust (Tenor)
Richard Lewis, the Bath Festival, 194
(Tenor) (Tenor)

Joseph Flood, Irish Tenor
Roderick Jones, by permission Administrator, Sadlers Wells (Baritone)
Melvin Bartell, by permission Covent Gard
Opera Trust (Baritone)
John Kentish, the Bath Festival, 194
(Baritone)

Conductors: Lt.-Gol. J. M. Doyle and Vilem Tausky Producers: Sydney Russell, Joseph Flood and Vere Laurie

## Gaiety Theatre

DUBLIN GRAND OPERA SOCIETY

SPRING SEASON OF GRAND OPERA April 25th to May 7th, 1949.

Monday, Wednesday, Sat. Matinee (April 25, 27, 30)

LA TRAVIATA (Verdi)

Tuesday (Patrons' Night), Thursday, Sat. Evening (April 26, 28, 30) IL SERAGLIO (Mozart)

Friday, Monday, Wednesday (April 29, May 2, 4)

FAUST (with Ballet) (Gounod)

Tuesday (Gala Night), Thursday, Saturday Evening (May 3, 5, 7) THE MASKED BALL (Verdi)

Friday, Saturday Matinee (May 6, 7) MADAME BUTTERFLY (Puccini)

AUDREY BOWMAN—By permission Covent Garden Opera Trust (Soprano).

JOYCE CARTSIDE — By permission Administrators, Sadlers Wells (Soprano).

MORINA HELLAS—By permission Administrators, Sadlers Wells (Soprano).

MARGARET RITCHIE — The Bath Festival, 1947 (Soprano). INGRID HAGEMAN—The Bath Festival, 1947 (Soprano). INGRID HAGEMAN—The Bath Festival, 1947 (Soprano). BARBARA LANE—By arrangement with Vere Laurie (Soprano).

PATRICIA BLADK—By permission Administrators, Sadlers Wells (Contratio).

JAMES JOHNSTON—By permission Administrators, Sadlers Wells (Tenor).

KENNETH NEATE—By permission Covent Garden Opera Trust (Tenor). RICHARD.

LEWIS—The Bath Festival, 1947 (Tenor).

JOSEPH FLOOD—Irish Tenor. RODERICK JONES—By permission Ovent Garden Opera Trust (Baritone). MELVIN BARTELL—By permission Covent Garden Opera Trust (Baritone). JOHN KENTISH—The Bath Festival, 1947 (Baritone). OWEN.

BRANNIGAN—The International Bass.

JOSEPH O'DEA—Radio Eireann. JACK

O'CONNOR—Irish Baritone. JACK HARTE—Irish Bass. CELIA FRANCA—Ghoreo-grapher and Premiere Danseuse Metropolitan Balet. LEO KERSLEY—Premiere

Danseur Sadlers Wells Theatre Ballet.

CONDUCTORS: Lt.Col. J. M. Doyle and Vilem Tausky.

PRODUCERS: Sydney Russell, Joseph Flood and Vere Laurie.

ERS: Sydney Russell, Joseph Flood and Vere Laurie.

## DUBLIN GRAND OPERA SOCIETY

## Presents Spring Season of

APRIL 25th to MAY 7th. ,1949 NOW BOOKING

TRAVIATA (Verdi)

SERAGLIO (Mozart)

FAUST (with Ballet) (Gounod)

THE MASKED BALL (Verdi)

MADAME BUTTERFLY (Puccini)

# GAIETY THEATRE

Proudly Presents

## OF GRAND OPERA

APRIL 25th

Producing THE MASKED BALL ..... Verdi SERAGLIO ..... Mozart With the Cast of the Bath (1948) Musical Festival MADAME BUTTERFLY ... Puccini LA TRAVIATA ..... Verdi FAUST ..... Gounod

Operas Produced by VERE LAURIE & SYDNEY RUSSELL Assistant Producer: Joseph Flood Conductors

LIEUT. - COLONEL J. M. DOYLI Director Army School of Music VILEM TAUSKEY Eminent Czech Conductor DOYLE

Grand Opera Society open their two-week season on Monday night with "La Traviata." The other operas include Mozart's "Il Seraglio," "Faust." "Butterfly" and Verdi's "The Masked Ball," which, incidentally, is the choice for Patrons' Night (Tuesday).

the Dublin

The impressive list of visiting guest artistes includes Margaret Ritchie, Hageman, Joyce Ingrid Gartside, Patricia Black, Audrey Bowman, Barbara Lane, Owen Brannigan, Richard Lewis, John Ken-James Johnston. Roderick Jones, Kenneth Neate, and Melvin Bartell.

Home talent includes Joseph Flood, who also assists with production, Jack Harte, and Jack O'Connor.

In charge of Ballet are Leo Kersley and Celia Franca; Kersley and Cena Conductors are Lieut.-Col. J. M. Doyle and Vilem Tauskey; and guest producers are Sydney Russell and Vere Laurie.

\* IN ENGLISH MUSIC CIRCLES the Glyndebourne Festival is one of the major events of the year, with enthusiasts from all parts attending to enjoy the works of Mozart performed by the cream of Britain's operatic talent.

This year the DUBLIN GRAND OPERA SOCIETY has been fortunate in securing the services of the principals in the production of "Il Seraglio," which won such unstinted praise from the critics at last year's Festival.

As far as I know the opera has not been presented in Dublin before, so Irish Mozartlovers are in for a very special treat.

The D.G.O.S., as usual, will again have the services of an array of guest imposing artistes, including James Johnston, Roderick Jones, Patricia Black, Owen Brannigan, and Audrey Bowman, none of whom need any introduction from me.



OWEN BRANNIGAN, Dublin Grand Opera Society guest star for forthcoming Gaiety season.

OSMIN IN "IL SERAGLIO AND MEPHISTOPHELES WIFAVSTU

## GAIETY: "La Traviata

TITHOUT reservation, one can recommend last Monday evening's performance of Verdi's "La Traviata." with which the D.G.O.S. opened their two-week season of opera at the Gaiety Theatre. Dublin, and if the works that follow are executed with the artistry and energy which marked the opening opera we may look forward to a fortnight's feast of

As Violetta, Alfred, and the Father, Audrey Bowman, Kenneth Neate, and Melvin Bartell displayed vocal qualities which charmed the ear and-unhappily. a less frequent treat-turned in performances which proved them actors of the first class. In minor roles, Joseph Flood (the Viscount), Jack O'Connor (the Baron). Vere Laurie (the Doctor), Nuala Perry (Flora), and Monica Condron (Annina) sang pleasantly and fitted perfectly

into the scenes in which they took part.

The production, crowd scenes, lighting and sets, and the obvious care taken to ensure proper makeup, were worthy of the principalsa compliment which in this case, is

a compliment which in this case, is the best thing one can find to sav. Under the baton of Vilemtausky, the orchestra also scored heavily last Monday, particularly in the Overture and Prelude to Act III. A final word of praise is due to the Society for its well-timed presenta-tion: one result of this is that it enables one to catch the last bus home, a factor not entirely removed from one's enjoyment, even of a night at the opera.

### "LA TRAVIATA"

WERE it necessary to list in order of merit those responsible for the excellence of the THE Dublin Grand Opera Society production of "La Traviata," which the Dublin Grand Opera Society includes in its season at the Gaiety, the assignment of places would be difficult. My own choice for first place would be the conductor, Vilem Tausky, for his beautiful interpretation of Verdi's score and his perfect control of both stage and orchestra.

Others, however, might put the Violetta of Audrey Bowman first. Here we had a lovely coloratura soprano with the ability to get right into her part. The Alfred of Kenneth Neate, too, was a vocally sound performance, although the acting was not quite so convincing. Melvin Bartell, as the father, gave an unforgettable rendering. He is a baritone of the finest quality, with a voice of subtle nuances.

muances.

The smaller parts, also, were well cast. Vere Laurie as Dr. Grenvil, Joseph Flood as the Viscount, the Flora of Nuala Perry and the Annina of Monica Condron were all competently played.

It would be difficult, too, to decide on the most enjoyable moments in the production. Was it the beight older the most enjoyable moments in the production. Was it the beight older the most enjoyable moments in the production. Was it the beight older the most enjoyable moments in the production. Was it the beight of the most enjoyable moments in lack if the beight of the consended with the control of the consended with the chorus deserve a special word of praise)?

The difficulty of making a decision.

The difficulty of making a decision is a tribute to the uniform excel-lence of the performance. The smooth production of Sydney Russell was commendable.

E. H. W.

## 'TRAVIATA' AT THE GAIETY

opened their season of opera at the Gaiety Theatre last night with a performance of Verdi's "La Traviata." The production as a whole is excellent, with spacious scenes and attractive clothes, not to mention the make-up. All the mass of detail is here, which, properly tended, makes for effectiveness and adds to the glamour of grand opera.

The orchestral playing, under Vilem Tausky, guest conductor, was a feature of the performance. Except for a few lapses of co-ordination, the chorus sang well enough, and grouped them-selves in a convincing manner.

selves in a convincing manner.

The drama is played out between Violetta, Alfred and his father, Audrey Bowman gave a moving performance as the heroine. Not only was her singing throughout of the lighest order, but her acting, especially in the final scene, was such as we only rarely get in opera.

Kenneth Neate as Alfred sang and acted well, although in the more dramatic moments his voice lacked brilliance, as was also noticeable in the ensembles.

The supporting cast included Jack O'Connor, Joseph Flood, Nuala Perry, Vere Laurie and Monica Condron.

## "LA TRAVIATA"

#### AT THE GAIETY

The Dublin Grand Opera Society opened their season at the Gaiety Theatre, Dublin, last night with Verdi's "La Traviata." All in all, it was a splendid performance raised to the highest plane by the playing of Audicy Bowman in the part of Violetta. This singer, who has already created lasting impressions by her previous work here, has such superb vocal control and sings with such artistry that she carries conviction to her audience. Her singing in the last act was deeply moving.

She had a splendid partner in Kenneth Neate, whose lovely tenor voice blended well with soprano and was always artistically in place. In his acting he had a certain gaucherie that was, in its way, well suited to the character of the young country engineer who was swept off his feet by La Dame

aux Camelliaux. One has rarely heard the part of the father, Germont, sung with such appeal as by Melvin Bartell, a guest artist like the other two from Sadler's Wells. He has a beautifully resonant baritone voice, with grand carrying quality, and, a point for which one was thankful, he sang an intelligent translation of the famous Di Provenza.

Among the smaller parts neat work was done by Joseph Flood (Viscount), Jack O'Connor (Baron), Vere Laurie (the Doctor), Nuala Perry (Flora) and Monica Condron (Annina).

Sydney Russell, who was the producer, staged the work well and handled his big crowd scenes in the first and third act very adroitly. The chorus itself did their work capably.

Vilmy Tausky was the conductor. and he used both his instrumentalists and singers with great skill. The orchestral playing of the opening overture, and later of the exquisite prelude to the fourth act, was as fine as one could wish to hear. The string tone was beautiful, and one was glad to hear the brass so well rounded off.

To-night-"Il Seraglio."

Nightly 7.45, : Matinee Sat, 2,30 DUBLIN GRAND OPERA SOCIETY

Presents

MONDAY WEDNESDAY, LA TRAVIATA SAT. MAT.

TUESDAY, THURSDAY, SATURDAY

SERAGLIO

FRIDAY

è

è

FAUST BALLET

- with -Audrey Bowman, Joyce Hellas, Margaret Gartside, Korina Ritchie, Hageman, Patricia Ingrid Black. Johnston, Kenneth James Neate, Richard Lewis, Roderick Jones, Melvin Bartell, John Owen Brannigan. Kentish,

Lt.-Col. J. M. Doyle, Conductors { Vilem Tausky.

### "LA TRAVIATA" AT THE GAIETY

La Traviata," the familiar work which the Dublin Grand Opera Society selected to open its season at the Gaiety last night, makes especially heavy demands on the soprano. Audrey Bowman, who took this exacthough she sang conscientiously; but later, especially in the ecstasies of grief in the second act, she made a grief in the second act, she made a profound impression and died her romantic death with great artistry. Miss Bowman, who has appeared be-fore with this company, is gifted with fore with this company, is gifted with a strong voice of very considerable range. The Alfred of the production was Kenneth Neate, who has the advantage of good physical presence and a voice endowed with plenty of virile ringing notes. He played the part with exactly the right touch of youthful impetuosity. His handling of the rather difficult dramatic scene in the third act was admirable. In the part of the father we had Melvin Bartell, who, like the other two principals, appeared by permission of the Covent Garden Opera Trust, It may be said at once that it is difficult to imagine this role more effectively presented. A dignified stage presence and said at once that it is difficult to imagine this role more effectively presented. A dignified stage presence and a voice of rich quality used with warmth and feeling went to build up a striking characterisation. In addition, Mr. Bartell's diction was remarkably clear. In the smaller parts there was first-class support from Nuala Perry (Flora), Vere Laurie (the Doctor), Joseph Flood (the Viscount). Jack O'Connor (the Baron) and Monica Condron (Annina). The chorus, gaily dressed, sang well in tune and provided a very pretty background in the first and third acts. The scenery was almost too good; Violetra's house in Paris seemed to have the dimensions and splendour of an oriental potentate's palace. The score, in all its variety and subtlety, was taken at a rather slower pace than we are accustomed to, but perhaps Vilem Tausky, who conducted, wished us to linger over it for our greater delight. Production was by Sydney Russell.

## GAIETY THEATRE Mozart Opera

NIGHTLY 7.45. MAT. SAT. 2.30 DUBLIN GRAND OPERA SOCIETY

NIGHT LA TRAVIATA

AUDREY BOWMAN, KENNETH NEATE, MELVIN BARTELL, VERE LAURIE

Thursday ..... IL SERAGLIO Friday ..... FAUST WITH BALLET Sat. Matinee ...... LA TRAVIATA Sat. Evening ...... IL SERAGLIO

NEXT WEEK

Mon. & Wed. ... FAUST WITH BALLET Tues., Thurs., Sat. ... THE MASKED BALL Fri. & Sat. Mat. ... MADAME RUTTERFLY

### Mozart Opera At The Gaiety

HE Dublin Grand Opera Society presented Mozart's "Il unimportant as that of any Seraglio" at the Galety Theatre twentieth-century musical comedy.

last night.

The production by Vere Laurie, with English dialogue by Basil Ashmore, was most successful, with effective settings and consumers.

Weight English dialogue by Basil Ashmore, was most successful, with effective settings and consumers.

costumes.

It was an altogether memorable evening, the whole performance hingering on unforgettable performances by Owen Brannigan, as Osmin, and Margaret Ritchie and Ingrid Hageman bore the weight of the larem Brannigan gave a rich fall measure the honours of the evening, and Miss Ritchie's Aria in Act II was exquisitely sung.

measure the honours of the evening, and Miss Ritchie's Aria in Act II was exquisitely sung.

This part is particularly exacting in its demands on a coloratura soprano. Miss Hageman's part brought a good presence—her "Blonda" was good presence—her "Blonda" was vivacious and full of character. Richard Lewis and John Kentish as Belmont and Pedrillo sang excellently in the solos and fitted well into the work of the rest of the cast.

The quartet at the end of Act II, The quartet at the end of Act II, The presentation was inadequate.

work of the rest of the cast,
The quartet at the end of Act II,
which is one of the most brilliant
pieces of its kind in all Mozart's
operas, was well sung with tenderness
and vitality by the principals. The
chorus work was somewhat dis-

be back with the Dublin Grand Opera Society for their forthcom-ing season at the Gaiety during which Radio Eireann actor JOE O'DEA, already familiar with variety and musical comedy, will make his debut as an operatic artiste. . . .

## at Gaiety

"TL SERAGLIO" (The Harem), the Mozart comic opera. presented at the Galety last evening, is almost unknown here-except for the Overture, which has often been heard at symphony concerts, and which has also served as the introduction to innumerable plays at the Abbey Theatre.

It was enterprising of the Dublin Grand Opera Society to select this unfamiliar work, and they engaged a sound company of prin-

cipals to sing in it.

The scene is Turkey, and the translation of the full German title—"The Abduction from the Harem"—tells the whole story. Indeed, the plot is as slight and

Innes with dignity.

The presentation was inadequate.

The settings, which should have been gay and stylish, were dull and unimaginative. Any progressive Irish provincial town would better this scenery without any trouble. It is such a pity that generally in Dublin first-rate generally genera

and vitality by chorus work was somewhat appointing.

Lt.-Col. J. M. Doyle conducted and carried the orchestra through the score safely, if without special distinction. The playing, generally, was much too loud for the arias and ensembles.

R. J.

The chorus of slaves and guards had some tricky passages, and won through by force of will. There was much self-conscious waving of nalm leaves and flashing of nalm leaves and flashing of one was left with the palm leaves and flashing of spears, and one was left with the impression that it was a long, long way to Istanbul.

The conductor was Lieut.-Col. J. M. Doyle, whose firm beat was a great asset.

J. J. F.

### "IL SERAGLIO"

BY JOSEPH O'NEILL

"Irlsh Independent" Music Critic TOZART'S opera, Seraglio," was presented to Dublin for the first time within the memory of present day patrons, in their programme of five for the fortnight's season of the Dublin Grand Opera Society at the Gaiety Theatre. One of Mozart's German group, its English dialogue is by Basil Ashmore. It abounds in de-lightful melodies, and has a splendid buffo-bass part which is the mainstay of the opera.

Owen Brannigan filled this part (Osmin) with the musical competence and great sense of comedy which has earned him his high

place as an operatic bass. The principal tenor was Richard Lewis as "Belmont." He sang his arias with lovely lyrical tone, great clarity of diction, and a musical appreciation of Mozartian phrasing.
The part of his servant "Pedrillio"
was competently sung and very
well acted by John Kentish. The
opposite part was "Blanda," played by Ingrid Hageman, servant to Constance. Her grace of movement, comedy sense, and pleasing singing gave much pleasure.

Margaret Ritchie was "Constance" her light soprano voice, of great flexibility, being effective in solo and ensemble.

#### SPEAKING PARTS

The quartet singing had an excellent balance and precision. The nonsinging part of Selim Pasha was played by Joseph O'Dea, who spoke his lines with great dignity and was an excellent choice for this acting part. The smaller speaking part of Mesruer was competently played by Joseph Flood.

Lieut-Col. J. M. Doyle, who conducted, shares conspicuously in the honours of this presentation. There was a fine precision in the orchestral playing and the opera received a

playing and the opera received a splendid start with the overture. Neatness in playing and attractive tone contrasts were secured throughout the performance.

out the performance. Production was by Vere Laurie. The chorus has little to contribute to this opera, and that little might have been more satisfying.

### GAIETY THEATRE

Nightly 7.45. Mat. Sat. 2,30. DUBLIN GRAND OPERA SOCIETY TO-NIGHT (PATRONS NIGHT)

Margaret Ritchie, Ingrid Hege-man, Richard Lewis, John Kentish, Owen Brannigan

WEDNESDAY—LA TRAVIATA THURSDAY—IL SERAGLIO FRIDAY—FAUST (with Ballet) SAT. MATINEE—LA TRAVIATA SAT. EVEN.—IL SERAGLIO

NEXT-NEXT MON. & WED.-FAUST (With TUES, THURS, SAT. - THE MASKED BALL FRI., SAT. MAT. - MADAME BUTTERFLY



BRANNIGAN, Dublin OWEN Grand Opera Society guest star for forthcoming Gaiety season.

## GAIETY THEATRE

NIGHTLY, 7.45 MAT. SAT. 2.30 DUBLIN GRAND OPERA SOCIETY

TO-NIGHT -

### IL SERAGLIO

Margaret Ritchie, Ingrid Haseman Richard Lewis, John Kentish, Owen Brannigan, Joseph O'Dea Conductor: Lt.-Gol. J. M. Doyle

Monday FAUST (with Ballet)
Tuesday THE MASKED BALL
Wednesday FAUST (with Ballet)
Thursday THE MASKED BALL
Friday MADAME BUTTERFLY
Sat. Mat. MADAME BUTTERFLY
Sat. Evening THE MASKED BALL Seats Available for All Operas

### 'Faust' Performed by Strong Cast

For their third presentation the Dublin Grand Opera Society staged Gounod's "Faust" at the Gaiety Theatre last night, and it was much enjoyed by a large audience. It is, of course, the opera of the man in the street, and its every tune known to a large public, which still has its favourite operas and singers, and likes to compare impressions—and in spite of its weaknesses it "has something" that will ensure continued popularity.

The opera was, on the whole, well sung by a strong cast. Joyce Gartside, James Johnston, Owen Brannigan and Roderick Jones as Marguerite, Faust, Mephistopheles and Valentine respectively, proved to be a well-matched quartette, with James Johnston having perhaps just a little more in his singing.

Mephistopheles seemed to be a trifle lacking in vigour at first, but he was brimful of it long before the finish amd made full amends in his singing. He has an exceptionally fine voice, heard at its best in the serenade in the third Act.

Roderick Jones sang the part of Valentine with dramatic sensibility, although it was a pity that he had to have the aria "Even Bravest Hearts" played in the lower key.

Patricia Black as Siebel gave a very sympathetic reading of the part.

lighting and costumes were excellent, the production on the whole being carefully thought out and good. The ballet scene was most efficient, superbly danced by Celia Franca and Leo Kersley.

The chorus sang bravely, although they had their weak moments, and Lt.-Col. J. M. Doyle conducted with vigour and commendable elasticity and sincerity, the orchestral playing being very effective in the garden R.J.



## Dublin Opera Company Impresses In "Faust"

Society's presentation of Gounod's "Faust" at Gaiety Theatre gave general satisfaction by the competent

James Johnston in the title role sang splendidly. The clarity of his diction made the opening scene intelligible, and his fine vocal control ave great pleasure in his Garden Scene singing.

performance of all concerned.

Owen Brannigan gave his first Dublin performance of Mephistopheles. His interpretation of the part did not appeal to me, even hough his vocal powers were given ine play in his principal song There was a general air of bluster the play in his principal song there was a general air of bluster arrogance in his approach to it hat 10bbed the character of its inster side. sinister side.

Valentine Roderick Jones Russell.

By JOSEPH O'NEILL brought his dramatic power to the first scene of Act III, to make it one of the most convincing moments of the opera. The pianissimo singing of the chorus at the death scene was most effective.

#### PLANNED MOVEMENT.

Joyce Gartside made a pleasing Marguerite, and sang with a nice clarity of tone. Her acting showed thought, and her stage movements were well planned.

The Siebel songs were very well sung by Patricia Black, P. J. Tobin was the Wagner and Anne Bishop Martha, filling the parts satisfactorily.

satisfactorily

Choruses were sung with confidence and the complications of the Kermesse scene were smoothly mastered. The off-stage singing in the first scene was very good.

Lieut.-Col. J. M. Doyle conducted. and chose admirable tempi for all

The opera was produced by Sidney

## "Faust" by The D.G.O.S.

CAPACITY audience at the Gaiety Theatre last night heard the Dublin Grand Opera Society in one of the most satisfying performances "Faust," (with ballet) of recent years. All the principals, four of them guest artistes, sang excellently. James Johnston, in the title role rendered the familiar "Salve Dimora" with great power and dramatic effect, but some of his best moments were in the exquisitely tender duets with Marguerite. The latter role was sensitively sung by Joyce Gartside. Owen Brannigan acquitted himself admirably in the exacting role of Mephistopheles, and another dramatic and finely sung portrayal was the Valentine of Roderick Jones, who was repeatedly recalled at the end of the duel scene. Patricia Black was a sympathetic Siebel, P. J. Tobin (Wagner) and Anne Bishop (Martha) completed the cast.

THE THEFT THE PERSON AND THE PERSON

The Chorus soon overcame initial weaknesses, and Lt.-Col. J. M Doyle's conducting was masterly.

With Celia Franca and Leo Kersley as soloists, the ballet was artistic.

tenor KENNETH NEATE, guest star for next week's Dublin Grand Opera Society season at the Gaiety

## 'Faust'

The production of "Faust" by the Dublin Grand Opera Society at the Gaiety Theatre was outstanding in every respect. of the principals sang excellently, and included was the ballet, which is rarely done nowadays, with skilful dancing by the visitors, Celia Franca and Leo Kerslev.

James Johnston in the title role gave a very fine rendering of the well known "All Hall Thou Dwelling," and was at his best in the duets with Marguerite, a role that was capably filled by Joyce Gartside. Her singing of the "Ballad of the King of Thule" was one of the highlights of the production.

Owen Brannigan acquitted himself well in the rather arduous role of Mephistopheles, and Roderick Jones, as well as singing well, infused the part of Valentine with a soldierly dramatic quality for which he received many encores at the end of the duel scene. Other parts were — Patricia Black (Siebel), P. J. Tobin (Wagner), and Anne Bishop (Martha), all of whom deserve praise. chorus sang well although their movement on the stage was at times inclined to be uneven, and Lt.-Col. J. M. Doyle's conducting was outstanding.

### GAIETY THEATRE

NIGHTLY, 7.45. MAT. SAT. 2.30 Dublin Grand Opera Society TO-NIGHT - GALA NIGHT

Audrey Bowman, Barbara Lane, Patricia Black, Kenneth Neate, Melvin Bartell, Joseph Flood, Jack O'Connor, Jack Harie.
Conductor VILEM TAUSKY

Wednesday FAUST (with Ballet)
Thursday THE MASKED BALL
Priday MADAME BUTTERFLY
Sat. Mat. MADAME BUTTERFLY
Sat. Evening THE MASKED BALL

ALFRED IN "LA TRAVIATA" RICARDO IN " THE MASKED BALL"

## Verdi's 'The Masked Ball'

The President and Mrs. O'Kelly attended the performance of Verdi's opera, "The Masked Ball," at the Gaiety Theatre last night.

The Dublin Grand Opera Society showed courage as well as enterprise in choosing the opera as one of this season's productions. It is almost 90 years since the first production of "A Masked Ball" and I believe this is the first per-formance in Dublin. Indeed, many of the younger generation of operagoers may never have heard it, although the aria "Eri Tu," which occurs near the beginning of the third act, is well known on the concert platform. It has many other attractive arias and the ensembles are particularly note-

Audrey Böwman, Barbara Lane, and Patricia. Black, who worked well together as a team and succeeded from the outset in suggesting the temse-grim atmosphere that prevails increasingly to the final tragedy. Individually, they were all satisfactory—Mr. Bartell's singing was, perhaps, the most outstanding feature, he sang with fine fervour, especially in Act 3, and he brought an intense emotional and he brought an intense emotional expression to the famous aria. Neate's singing in this Act was also praiseworthy.

## GAIETY THEATRE GAIETY

DUBLIN GRAND OPERA SOCIETY

TO-NIGHT 7.45

THE MASKED BALL

## ONE OF DUBLIN OPERA SOCIETY'S BEST EFFORTS

PRESIDENT and Mrs. O'Kelly were among the distinguished audience at the Gaiety last night—gala night—for the Dublin Grand Opera Society's presentation of Verdi's "A Masked Ball" (Un Ballo in Maschera) which had not been seen in Dublin for a

great many years.

The performance must rank as one The performance must rank as one of the Society's best efforts. Soloists, chorus, producer and conductor combined brilliantly to give us the varied colouring of Verdi's music and to tell intelligibly the story of political rancour, love, hatred, jealousy and stark tragedy.

AUDREY BOWMAN

As the heroine, Adelia, Bowman gave convincing expression to the changing emotions of a part in which love, abject fear and crush-The production last night ran smoothly from start to finish, and was well received by a large and enthusiastic audience. First mention must be made of the chorus, who sang steadily and confidently. There is much for them to do in the opera, and they showed no sign of first night uncertainties. The closing scene of the first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first act and the whole of the ballroom scene were specially impressive. The first were was so much admired. Vocally he was well within the part; his voice is mellow and pleasant. The fateful Renato was well realised by Melvin Bartell; it was a stirring interpretation in which a keen and a voice is mellow and pleasant. The fateful Renato was well realised by Melvin Bartell; it was a stirring interpretation in which love, abject fear and crushing sorrow are manifested in turn. Her admirable voice, with its ringing quality and its power, was used to great effect in music that might have been written for it. The llifated Ricardo was played by that person able tenor, Kenneth Neate, whose work last week was so much admired. Vocally he was well within the part; his voice is mellow and pleasant. The fateful Renato was well realised by Melvin Bartell; it was a stirring interpretation in which a keen sensor of the work's atmosphere and a voice of sreat power and clarity were brilliantly combined. Ulrica, a negress, the control

Stitled to her talents.

VIVID CONDUCTING

Barbara Lane, as the page, sang and acted with confidence and others to impress were Joseph Flood, Jack Harte, Mairtin O Diomosaigh, Frank Gormley and Gerard Mooney.

Vilem Tauskey, who conducted, gave a vivid account of Verdi's interesting score, and the production, by Vere Laurie, was 'ainstaking and satistying.

praiseworthy.

Verdi's orchestration in this operalis often shrill, and Vilem Tausky, who conducted with excellent control over stage and orchestra, was careful to avoid effects which sometimes could be noisy rather than musical. Apart from one or two slight mishaps, the orchestral playing was good, and later performances this week will doubtless show an even smoother finish.

R. J.

Nightly 7.45 Mat. Sat. 2.30

DUBLIN GRAND OPERA SOCIETY TO-NIGHT and SATURDAY MATINEE

#### MADAME BUTTERFLY

Korina Hellas, Patricia Black, James Johnston, Melvin Bartell Saturday Eve-THE MASKED BALL

## GAIETY THEATRE

**SUNDAY, MAY 1, 1949** AT 7.45 P.M.

### **CELEBRITY CONCERT**

UNDER THE AUSPICES OF

THE DUBLIN GRAND OPERA SOCIETY

JAMES JOHNSTON IRISH TENOR (By permission, Administrators Vells)

PATRICIA BLACK IRISH CONTRALTO (By permission, Administrators Salder's Wells)

#### GOOD SINGING IN PUCCINI OPERA

The last of the five operas chosen by the Dublin Grand Opera Society for their present season at the Gaiety is Puccini's "Madame ButterMy." The performance, although not quite up to the standard of some of the other productions, has nevertheless some notable qualities.

Dublin audiences are now quite familiar with the Pinkerton of James Johnston and may con-James Johnston and may con-fidently expect a competent inter-pretation. In this they were not disappointed; if anything, his read-ing of the part has more freedom than ever, and his fine flexible voice is admirably suited to Puccini's music.

I was not greatly impressed by the singing of Korina Hellas, the "Butterfly," in the first act. I was inclined to doubt, at times, if she had the vocal equipment for the subtleties of the secon at music. Happily my doubts produ to be unjustified, for she gave a fine interpretation of the difficult emotional music of the last scene.

Patricia Black's "Suzuki" seems always to show some new side to this character. Her acting and singing in the second act was a memorable performance. Melvin Bartell was a sympathetic "Sharpless." If this season had done nothing else, it would have been justified by the introduction to Dublin of this fine baritone. The "Goro" of Joseph Flood was competently played and he was also responsible for the very adequate production.

The chorus was pleasing in its brief Patricia Black's "Suzuki" seems

The chorus was pleasing in its brief appearance, and the orchestra played well under Vilein Tausky, who gave a sympathetic interpretation of the work.

GAIETY THEATRE—Nightly 7.45. Sat. Mat. 2.30. Dublin Grand Opera Society presents To-night and Saturday Mat., "MADAME BUTTERFLY," Korina Hellass Patricia Black, James Johnston, Melvin Bartell, Joseph Flood. Sat. Evg., "The Masked Ball," Audrey Bowman, Patricia Black, Kenneth Neate, Melvin Bartell.

## Excerpts From GAIETY THEATRE the Operas

N operatic song recital was given at the Gaiety Theatre hast night by the visiting artists of the Dublin Grand Opera Society. A tists taking part were James Johnston, Joyce Gartside, Patricia Black and Roderick Jones.

The atmosphere of the recital was formal in the extreme; cordial ations between artists and audience established at once. The audience, fact, was so enthusiastic that at eral points it started to appland derously before the singers had alshed, which may be gratifying but must be disconcerting.

The programme consisted chiefly of operatic arias, duets and one trio from the last act of "Faust" which ended the recital

Miss Gartside sang arias from "Tosca" and "Butterfly" to the evident satisfaction of the audience, and particularly "Mi Chiamano Mimi," which she sang with appealing expres-

Patricia Black's voice showed to great advantage in the Saint-Saens aria "O Love From Thy Power."

James Johnston sang the popular "Flower Song" from "Carmen" and "Take A Pair Of Sparkling Eyes," which was as perfectly sung a song as was ever heard. A Tour-de-force of a which was as p. A Tour-de-force of a different sort was Roderick Jones's "Largo al Factotum," and he displayed his versatility by accompanying himself by request in a song by Eric Grand Opera Society's production of "Madame Butterfly" last night

Anthony Hughes accompanied the singers with distinction. R. J.

### GAIETY THEATRE

Nightly 7.45 Mat. Sat. 2.30 DUBLIN GRAND OPERA SOCIETY

TO-NIGHT (GALA NIGHT) THE MASKED BALL

Audrey Bowman, Barbara Lane, Patricia Black, Kenneth Neate Melvin Bartell, Joseph Flood, Jack O'Connor, Jack Harte

Conductor: Vilem Tausky,

Wednesday — FAUST, with Ballet Thursday — THE MASKED BALL Friday — MADAME BUTTERFLY Sat, Mat.—MADAME BUTTERFLY Sat. Evening-THE MASKED BALL

GAIETY THEATRE — Dublin Grand Opera Society presents To-day, 2.30: "MADAME BUTTERFLY," Korina Hellas, Patricia Black, James Johnston, Melvin Bartell, Joseph Flood. To-night 7.45, "THE MASKED BALL," Audrey Bowman, Patricia Black, Kenneth Neate, Melvin Bartell.

THE DUBLIN GRAND OPERA SOCIETY

Proudly Presents

#### INTERNATIONAL SEASON OF GRAND OPERA APRIL 25th-MAY 7th

- Producing -THE MASKED BALL ..... Verdi IL SERAGLIO ...... Mozart with the Cast of the Bath (1948) Musical Festival.

MADAME BUTTERFLY Puccini LA TRAVIATA ..... Verdi FAUST ..... Gounod

Operas Produced by Vere Laurie and Sydney Russell Assistant Producer: Joseph Flood

Conductors: LT.-COL. J. M. BOYLE, Director Army School of Music Vilem Tauskey, Eminent Czech Conductor.

## 'Madame Butterfly'

WALLSON WALLSON

the was the excellent acting of all

we have come to expect from him, and Mclvin Bartell in the sympathetic part of Sharpless, sang with warmth and with naturalness in the conversational scenes. The latter scene between Sharpless and Butterfly was very moving.

Other parts were played by Patricia Black, Jack Harte, Anthony Nolain, Clem Morris and Joseph Flood.

The orchestra, conducted by Vilem Tausky, played extremely well, but too forcefully for the singers in the climaxes.

## Opera Tenor's Busy Week

FOR star tenor James Johnston the last few days have been very busy ones. Consider: on Wednesday he sang the title role in "Faust" at the Gaiety; next day he flew to London where that night he played the Duke in "Rigoletto" at Sadler's Wells Theatre; yesterday he returned to Dublin to appear as Pinkerton in "Madame Butterfly," the last of the five productions in the Dublin Grand Opera Society's season. This afternoon he again sang Pinkerton.

Time was-before he became a Sadler's Wells personality—when Johnston's acting was locally rated much below his considerable vocal abilities. No such criticism can now be sustained; his acting latterly is as easeful and as smooth as his singing.

Last evening, despite his journeyings, Johnston was in satisfying voice, which was ardently used in the great duet that ends the first act

the first act.

The Butterfly was the Greek soprano, Korina Hellase, small and slim and a sensitive performer. The role was well within her vocal range, but the difficulties of English consonants and the singer's painstaking desire to make her words clear resulted in some unusual phrasing that occasionally impaired the line of Puccini melody.

cencer ed. The production was in the rands of Joseph Flood who is much to be praised for coaxing the usually self-conscious chorus to look credibly Japanese.

The acting of the principals was also on a high plane, especially Butterfly, played by Korina Hellas, who invested the part of the confiding child-wife with a charm and pathos which it demands, but rarely gets.

It is a pity that Miss Hellas' voice is not on the same level as her acting. Though pleasant and with excellent dictio in the middle register, it is by closing one's eyes.

James Johnston, who played Pinkerton, gave the effortless performance we have come to expect from him, and Melvin Bartell, as the American Consul, both sang earnestly and Gonsul, both sang earnestly and Gonsul, both sang earnestly and Consul, both sang e

GAIETY

Nightly 7.45 Mat. Sat. 2.30

TO-DAY, 2.30

MADAME BUTTERFLY Black, Korina Hellas, Patricia Black, James Johnston, Melvin Bartell TO-NIGHT, 7.45

THE MASKED BALL

### GAIETY THEATRE

### DUBLIN GRAND OPERA SOCIETY

Spring Season of GRAND OPERA APRIL 25th to MAY 7th NOW BOOKING

LA TRAVIATA (Verdi)

IL SERAGLIO

**FAUST** (with Ballet) (Gounod)

THE MASKED BALL (Verdi)

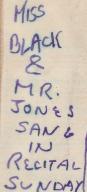
MADAME BUTTERFLY

(Puccini)



PATRICIA BLACK

AS SIEBEL IN "FAUST "THE MASKED BALL" SUZUKI IN MADAME BUT TERFLY"



MAY

IST



RODERICK JONES

AS VALENTINE FAVST" GERMONT PERS CTHE FATHER, "LA TRAVIATA" ON SAT MATINES APRIL305HOWLY

The Spring season of Dublin Grand Opera Society enters on its second week next Monday, and on that night, and on Wednesday there will be repeat performances of "Faust," with GAIETY

Joyce Gartside,
Patricia Black,
James Johnston,
Roderick Jones,

Opera Society and Owen Brannigan. On Tuesday, which is the Gala night, Verdi's "The Masked Ball" will be staged, and will be repeated on Thursday and Saturday evenings. In this a large and outstanding cast is headed by Audrey Bowman, Barbara Lane, Patricia Black and Kenneth Neate. The final opera of the season is the ever-popular "Madame Butterfly" by Puccini on Friday. The title role will be taken by Korina Hellas, supported by James Johnston, Patricia Black and Melvin Bartell. This will be repeated on Saturday afternoon.

be repeated on Saturday afternoon.



Owen Brannigan (bass-baritone)

## ENCHANTMENT By 1. O'D.

TET me admit it: I was prepared to shed blood over "The Flight from the Seraglio." If the Dublin Grand Opera Society had done for the Mozartean masterpiece what the rival society had done for "Faust," I would have thinned their ranks with a judicious burst of gunfire, confident that a jury of my peers would say: "Well done. Go forth in freedom and let thy name be sounded in honour from the rooftops!" But it wasn't necessary—I was never more surprised in my life!

There is a danger that when you expect the worst, you become over-enthusiastic about something only fairly good. But making due allowance for this, I think the Society can be heartily congratulated on their production. There were, it is true, slips and flaws here and there, but they were of little account to a person in a state of enchantment. And it was even more difficult than usual to enchant me just then, because I was the victim of a dastardly cold which had caught me (people don't catch colds: the colds catch them) and held me in a merciless grip. Just after the overture began, the demon launched a particularly demoniacal pain into the bags which constant attendance at the Phoenix Hall has put under my eyes, so that tears of anguish poured down my cheeks. The tears so astonished three ladies sitting beside me in highly odoriferous fur coats, who go to operas apparently because they like to have something to look at while they are chewing hard-centred chocolates, that one of them whispered it must be a desperately tragic opera since the distinguished-looking gentleman on her right appeared to be already weeping piteously into his handkerchief.

Needless to say, she was pleasantly disappointed. "Seraglio" is a really comic comic-opera. That it remains so after 167 years is due to Mozart rather than to the librettist Bretzner. The story is commonplace enough, telling how two lovers, one conventionally genteel and one conventionally servant-class, seek to recover the persons of their lady friends from Selim Pasha, an inconsistent philosopher who rejoices in the medically

exclusive delights of the contemplative life and a thousand-piece harem. They are impeded in their rescue endeavours by a comic major-domo (musically and dramatically a part offering exceptional opportunities to the artist), who becomes everyone's butt in the end. It is dull enough, even for an opera book, but through his magical art, Mozart has transformed it into an exquisitely-told tale of a faery land. From the curtain's first rise to its final descent, provided the performance is adequate, one need only sit and listen in ravishment.

And not the least wonderful part of it is the way the divine Wolfgang Amadeus succeeds in individualising each of his characters in theirmusic. The first two airs in the piece, sung by the genteel hero, Belmonte, and the major-domo, Osmin, establish the characters of these gentlemen right away. All the dignity and refinement and fastidiousness of the Spanish nobleman is in Belmonte's opening number, which was, incidentally, sung in the most admirable manner by Mr. Richard Lewis. All the humorous blackguardliness of naughty old Osmin is embodied in his song, with its ponderously sly refrain, Tral-lalalala. . . .

And how the music makes that horrible prig Constanza bearable! It contrives to suggest a character that is really pure and upright, not a person merely keeping un ladylike pretences. Miss Margaret Ritchie gave us an instinctively understanding performance in the part; her Constanza was humorless, almost chilling, and not so much in love with Belmonte as decorously appreciative of his devotion to her —in short, Constanza to the life.

Mr. Owen Brannigan (Osmin) had the right ideas about the acting of his part. He made his first entry most convincingly: that is to say, with a slow, heavy, rolling gait proper to an elderly seventeen stone. But at moments he forgot himself to the extent of leaping as an hart and executing a few nimble capers that would have done credit to a ballet dancer. This may have been due in some measure to his preoccupation with the singing, as his lower vocal range does not suffice to do full justice to a part which rather exorbitantly demands that the singer be equally at home in the region of a low D and that of a high F. But it is to Mr. Brannigan's credit that

he regarded discretion as the better part of valour and confined himself to doing that which he felt he could execute artistically. His tone was musical throughout and his diction commendably clear.

Mr. John Kentish's Pedrillo (the servaht) was phenomenal. I say this because, for the first half of the opera, his playing verged on crude clowning without actually going over the edge of broad comedy. But when the time came to sing 'Only Cowards Are Afraid,' Mr. Kentish abandoned his dialogue style and treated us to a polished exhibition of delicately humorous playing which, added to a refinement of diction, a charming singing voice, and great musical sensibility, made me doubt the evidence of my eyes and ears. Indeed, it can be said that the singing of this number was one of the loveliest things of the evening.

Radio Eireann loosed Mr. Joseph O'Dea from the fold of the REP to play the non-musical part of Selim Pasha. My heart went out to him when he appeared on the stage, gorgeously arrayed, bewhiskered, bejewelled, and slightly bewildered at not having a microphone thrust under his nose. Was it just a fancy—or did he glance over his shoulder to see if the red light was shining? Perhaps he didn't; but anyway he soon made himself at home again and luxuriated—nay, wallowed—in a picturesque part such as he had been dreaming of for years. It was during his recounting in a rich diapason of Selim's betrayal by a bosom friend and subsequent adversity, that the only major production fault occurred. Belmonte was allowed to stand with his back half-turned to the reminiscing Pasha, fondling Constanza instead of listening attentively and courteeusly.

The ensemble singing of the soloists was a treat; and I hope all our aspiring sopranos and tenors were listening and learning how to combine their voices with more artistic effect than so many cats and dogs.

The orchestra, containing many faces I have grown to love and reverence, played well under Lieut-Col. J. M. Doyle. I greatly admire Lieut.-Col. Doyle's, abilities as a conductor and deplore the rarity of his Phoenix Hall concerts; so it is with a certain diffidence that I suggest his allegros were a little too fast; they sounded hurried. I also want to assure him that after several years' deep meditation, the conviction has come to me that neither he nor any other conductor will get spirited and tuneful singing out of a Dublin choir, any more than a housewife will get scrambled eggs out of the gas meter. It's sad, but it's true.

## "Ballot In Maschera"

T is many years since Verdi's "Ballo In Maschera" (The Masked Ball) was last produced in Dublin, and the Dublin Grand Opera Society are to be congratulated on reviving it, and I hope that we may see frequent revivals of it in the future. The production by Vere Laurie was first class, and despite the many changes of scenes, there were no unnecessary delays.

were no unnecessary delays.

The main reason for the neglect of this opera is the lack of popular arias, the only one generally known being the "Eri tu che macchiavi" at the beginning of the third act. The main work falls on the chorus, who sang well all through. Their grouping, particularly at the end of the first scene, and in the ballroom scene, left nothing to be desired. Leo Kersley gave an impressive performance as the solo dancer in the latter, his jester costume adding to the tragic significance of the scene.

The principal roles were taken by Kenneth Neate (Ricardo), Melvin Bartell (Renato), Audrey Bowman (Amelia), Patricia Black (Ulrica) and Barbara Lane (Oscar, a page). Miss Bowman's singing was a treat, and I was disappointed that Miss Black made such a brief appearance in the opera. Mr. Bartell sang excellently throughout, and shone in the famous aria in act three. The orchestra, under the baton of Vilem Tausky, deserve special mention for their playing.

P. B.

FIRST WEEK LATRAVIATA " CON: VILEM TAUSKY AUDREY BOWMAN KENNETH NEATE MELVIN BARTEII JOSEPH FLOOD - VERE LAURIE JACKO CONNOR PATRONS NIGHT IL SERAGLIO" CONDITIEUT. COC. J. M. MARGARET RITCHIE - INGRID HAGEMAN RICHARD LEWIS - JOHN KENTISH OWEN BRANNIGAN- JOSEPH FLOOD- JOSEPHO DEA "LA TRAVIATA" CON: VILEY TAUSKY
AUDREY BOWMAN
KENNETH NEATE - MELVIN BARTE !! WED JOSEPHFLOOD - VENELAURIE - JACKO'CONNOR THURS "IL SERAGLIO" COND: LIEUT. COL. DOY)E RICHARDLEWIS INGRID HAGEHAN JOHN KENTISH INGRIO HAGEMAN OWEN BRANNIGAN JOSEPH FLOOD JOSEPH O'DEA FRI "FAUST" (ACT 2 BROAD CAST 8.45 = 9.45) GOUNDP JOYCE GARTSIDE - PATRICIA BLACK BACLET JAMES JOHNSTON- RODERICK JONES CON: LIEUT. OC. DOYZE OWEN BRANNIGAN SAT "LA TRAVIATA" AVOREY BOWMAN KENNETH NEATE - RODERICK JONES COND: VILEH TAUSKY JOSEPH FLOOD-VERE CAURIE 30/4 JACKO CONNOR "IL SERAGLIO" COND: LIEUT. COL. J. H. DOYLE SAT MARGARET RITCHIE - INGRIDHAGEMAN-RICHARD LEWIS OWEN BRANNIGAN JOHN KENTISH - JOSEPH PLOOD SVEN THE TAOISEACH & MRS. COSTELLO WELE PRESENT AT "LATRAVIATA" ON MONDAY APRIL 25 H.

SECOND WEEK "FAUST "BALLET CON: LIEUT. COL. MON J. M. DOYLE JAMES JOHNSTON OWEN BRANNIGAN 1/2 PATRICIA BLACK RODERICK JONES GALA NIGHT "THE MASKED BALL" TUS KENNETH NEATE- AUDREY BOWMAN - MELVIN BARTELL BARBARALANE - PATRICIA BLACK - JOSEPH FLOOD JACK HARTE - MARTIN DEMPSEY CON: VILEM TAUSKY WED "FAUST" JAMES JOHNSTON JOYCE GARTSIDE PATRICIA BLACK OWEN BRANNIGAN BALLET CON: LIEUT. COL. DOYLE RODERICK JONES THURS "MASKED BALL" CON: VILEM TAUSKY KENNETH NEATE- AUDREY BOWMAN - MELVIN BARTE! BARBARALANE- PATRICIA BLACK - JOSEPH FLOOD JACK HARTE - MARTIN DEMPSEY CON: S BRORDERST ) "MADAME BUTTERFLY" VILENTAUSKY KORINA HELIAS - PATRICIA BLACK 65 JAMES JOHNSTON- MELVIN BARTEL JOSEPH FLOOD - JACK HARTE "MADAME BUTTERFLY" CON: LIEUT. COC. DOYLE SAT MELVIN BARTELL - JOSEPH FLOOD - JACKHARTE MAT THE MASISED BALL" CON' VI) EM TAUSKY
AUDREY BOWMAN- BARBARA LANE
PATRICIA BLACK - KENNETH NEATE - MELVIN BARTE!
JOSEPH FLOOD JACK HANTE - MARTIN DEMPSEY SAT NBVB THE PRESIDENT AND HRS. O'KElly were present ON GALA NIGHT TUESDAY MAY 3 RO "MASKED BALLY

GAISTY THEATRE-COMMENCING MON DEC 574 1949 "RIGOLETTO" "ILTROVATURE" "TOSCA" VERDI VERDI PUCCINI "TAUES OF WOFFMAN" "HANSEL AND GRETEL"
OFFENBACH
HUMPHERDINCH GUEST ARTISTES DORIS - MARJORIE - BLANCHE JEAN \_ JOSEPHINE DOREE SHIRES TURNER MOUNTFORD PROUST KITTY - PATRICIA CATHERINE FRANZ CORCORAN BLACK LAWSON - VROOPS JOHNSTON NEATE JACK MAUREEN
DUNLEYY DEMPSEY HARTE KEANE JOSEPH V ASUA FLOOD CONDUCTORS: - VILEM TAUSKY GUEST LIEUT COL. J. M. DOYLE
MUSICAL DIRECTOR PRODUCERS: - SYDNEY RUSSEU - 1J. A. POWEII LLOYD CHORUSMASTER: - UR. IJ. WALDEHAR ROSEN Leader of onch: NANCIE LURD

	Presents	INTERNATIONAL	CAST OF	ARTISTES	
DORIS	DOREE .	By permission Covent Garde	en Opera Trust	- American	Soprano

English Tenor

Irish Tenor

Irish Soprano

MARJORIE SHIRES - By permission Administrators Sadlers Wells - English Soprano
By permission Covent Garden Opera Trust - English Soprano

JOSEPHINE PROUST

By permission Administrators Sadlers Wells

English Soprano

JEAN MOUNTFORD - By permission Administrators Sadlers Wells - Scottish Soprano

KITTY CORCORAN - Winner Dramatic Cup, Feis Ceoil, 1948 - Irish Soprano

PATRICIA BLACK - By permission Administrator Salls Will Will Will Will Control to the Control

CATHERINE LAWSON New English Opera Group - - - Scottish Contralto

FRANZ VROONS

- By permission Royal Netherlands Op. & Covent Garden

Dutch Tenor

JAMES JOHNSTON

- By permission Covent Garden & Admrs, Sadlers Wells

Irish Tenor

KENNETH NEATE - By permission Covent Garden & Admrs. Sadlers Wells

OTOKAR KRAUS - New English Opera Group - - - Czech Baritone

BRUCE DARGAVEL - Proprojection Control of Control

EDMOND DONLEVY - By permission Covent Garden Opera Trust - Welsh Baritone
By permission Administrators Sadlers Wells - English Baritone

MARTIN DEMPSEY - Winner Dramatic Cup, Feis Ceoil, 1949 - - Irish Baritone

JACK HARTE - By permission Carl Rosa Opera Co. - - Maltese Baritone
Irish Bass

Musical Director—Lieut.-Col. J. M. DOYLE

Guest Conductor—VILEM TAUSKY

SYDNEY RUSSELL (Canada); H. A. POWELL-LLOYD (London); JOSEPH FLOOD (Ireland)

Chorus Master—Dr. H. WALDEMAR ROSEN

Johnston (Dec. 9), Vroons (Dec. 10 & 17), Dorée, Kraus, Flood,

Proust, Mountford, Donlevy, Corcoran, Keane.

HANSEL AND GRETEL (Humperdinck)

## Operatic Feast DUBLIN GRAND OPERA SOCIETY For Gaiety

ON MONDAY, December 5, the D.G.O.S. open their autumn season at the Calety with many guest artistes of international fame.

From New York's Metropolitan Opera comes Doris Doree to sing Leonora in "II Trovatore," with Patricia Black, now principal contralto Sadler's Wells, Catherine Lawson alternating in the part of Azucena. Also in the cast will be Belfast's James Johnston, Welshman Bruce Dargaval and Dublin's

Critics unanimously acclaimed Sat. Evg., Dec. 17 "Rigoletto" as the best heard here for many years, and I thin the Society are wise in including this popular work in their comins season, with only one change The new Gilda will be the Sadler's, Wells soprano Marjorie Tuesday, Dec. 20

Jack Harte.

Covent Garden have released Franz Vroons to appear in Tosca" along with Doris Doree and the Czech baritone, Ottokar Kraus. Vroons will share the tenor role with James Johnston Offenbach's last and most

Offenbach's last and most serious work, "Tales Of Hoffman," is always popular with Dubliners and never more so than with Vroons in the title part. The D.G.O.S have chosen Blanche Turner Catherine Lawson. Cathryr Catherine Lawson, Cathryr Corcoran, Jean Mountford, Otto-kar Kraus and Joseph Flood as-the other principals.

## "Hansel And Gretel"

TIT IS QUITE A WHILE now since opera's pantomime "Hansel And Gretel" was staged in Dublin. This work by Humperdinck makes a special appeal to all who are young of heart, and with a cast including the Sadler's Wells soprano. Josephine Proust, Jean Mountford, Maureen Keane and Edmund Dunlevy, operagoers will look forward to the revival with considerable pleasure.

In addition to this formidable programme the Society have arranged for Recitals.

The first (Sunday, December features Patricia athyrn Corcoran and Franz roons; the second (December Nightly 7.45. Matinee Sat., 2.30 DUBLIN GRAND OPERA SOCIETY - PRESENT -

#### SEASON GRAND OPERA

Monday, Dec. 5 Wed., Dec. 7 Saturday, Dec. 10

RIGOLETTO

Tuesday, Dec. 6 Thursday, Dec. 8 Monday, Dec. 12 Wed., Dec. 14 Friday, Dec. 9

IL TROVATORE

Sat. Mat., Dec. 10 Tuesday, Dec. 13

LA TOSCA

Sat. Mat., Dec. 17 Mon. Evg., Dec. 19

TALES OF HOFFMAN

HANSEL AND GRETEL

18) gives us another opportunity of hearing the magnificent voice of Joan Hammond. The accompanist on both occasions will be Jeannie Reddin

Nightly 7.45. - Matiness Sat. 2.30 DUBLIN GRAND OPERA SOCIETY

presents

TO-NIGHT (Patrons' Night)

#### "RIGOLETTO"

Kenneth Neate, Edmond Donlevy Marjorie Shires Patricia Black.

THURSDAY ..... IL TROVATORE FRIDAY ..... LA TOSCA SATURDAY MAT. .... LA TOSCA SATURDAY EVG. ..... RIGOLETTO

Gallery Seats (Unreserved) 2/-.

SUNDAY SONG REGITAL Patricia Franz Kitty VROONS CORCORAN

proudly presents an

International Season of GRAND OPERA

CONCERT RECITAL

- at the -GAIETY THEATRE DEC. 5th-DEC. 20th.

Rigoletto, Il Trovatore, Tosca, The Tales of Hoffman. Hansel and Gretel

#### **Guest Artistes:**

Guest Artistes:

Doris Doree (American Soprano from Covent Garden); Blanche Turner (Soprano, Covent Garden); Majorie Shires (Soprano, Sadlers Wells); Jean Mountford (Soprano, Sadlers Wells); Patricia Black (Contralto, Sadlers Wells); Patricia Black (Contralto, Sadlers Wells); Catherine Lawson (Contralto, New English Opera Group); Franz Vroons (Tenor, Royal Netherlands Opera and Covent Garden and Sadlers Wells); Kenneth Neate (Tenor, Covent Garden; Otokar Kraus (Baritone, Royal Netherlands Opera); Edmund Donlevy (Baritone, Sadlers Wells); Satariano (Baritone, Carl Rosa); Bruce Dargavel (Baritone, Covent Garden); Joseph Satariano (Baritone, Covent Garden); Joseph Flood (Tenor); Jack Harte (Bass); Martin Dempsey (Baritone); Kitty (Cochrane (Soprano); Maureen Keane (Soprano).

PRODUCERS—H. Powell Lloyd, London; Sydney Russell, Joseph Flood,

CONDUCTORS—Lt.-Col. J. M. Doyle, Vilem Tausky (em Czech Conductor). (eminent



OTTOKAR KRAUS baritone.

## Opera Season Opens

By JOSEPH O'NEILL "Irish Independent" Music Critic.

THE Dublin Grand Opera Society l opened its season at the Gaiety Theatre with a performance of Verdi's "Rigoletto." Its repertoire for the season will be completed by "Il Trovatore" (Verdi), "La Tosca" (Puccini), "Tales of Hoffman" (Offenbach) and "Hansel and Gretel" (Humperdinck).

An impressive array of guest artists will appear in the principal roles, and a full orchestra, with leader Nancy Lord, is being

employed

A very good standard for the season was set by the "Rigoletto" presentation. The title role was sung by Edmond Donlevy with considerable competence, and brought a fine acting ability to his characterisation of the stricken jester. A command of tone colour enabled him to illustrate the dramatic situations convincingly.

Kenneth Neate was very pleasing as the Duke, his voice and acting style being very suitable to the part. He sustained the lyric line in the last act quartet with great technical competence which was rewarded with the ordeal of an encore of the

Marjorie Shires was the Gilca, singing the exacting music competently. Patricia Black as Mandelena was an asset to the last act quartet.

Jack Harte shows increased development with his portrayal of Sparafucile, a part which he has previously played with the Society. I think that the casting committee set Martin Dempsey an ungrateful task in the part of Monterone. His lyric voice is not heard to the best advantage in the declamatory singing required for the part.

Joseph Flood, W. G. Nolan, Clement F. Morris, Lily Doyle and Kitty Vaughan were also in the cast.

The male chorus was quite good, singing with nice tone variety, and with general competence. Lieut-Col. J. M. Doyle conducted, securing excellent orchestral co-operation with the stage. The opera was produced by Sidney Russell.

IT WAS A GOOD "Rigoletto" that was presented by the Dublin Grand Opera Society at the Galety Theatre last night. The conductor, Lieut.-Col. J. M. Doyle, had a firm grip of the orchestra, and the overture, with its gloomy music and solemn portent, was played with excellent taste.

In the title role, Edmund Donlevy acted and sang with real If anything, he has artistry. improved on his last performance here, which is saying something Good diction, resonance and the requisite histrionics were there.

Kenneth Neate was a dashing Duke. He has the physique and his strong, virile voice carried off the part with ease He revelled in

the juicy solos.

The part of Gilda was in the capable hands of extremely Marjorie Shires, who maintained a clear, pure tone throughout. Jack Harte made a menacing Sparafucile and had nice rich notes. Patricia Black sang and acted with gusto as Maddelena. The smaller roles were filled capably and the chorus sang well, and moved around the stage with

Sydney Russell produced.

T. L. N.

## 'Rigoletto' At The Gaiety

The Dublin Grand Opera Society quality. opened its season in the Gaiety Theatre last night with a performance of Verdi's Rigoletto.

The singing of the principals and chorus was of fine quality. Edmond Dunleavy as Rigoletto, had feeling and understanding. Marjorie Shires was an ideal Gilda. Kenneth Neate as the Duke, sang with assurance. The quality of Jack Harte's voice gave interest to the small but important part of Sparafucile.

The successful supporting cast included Patricia Black, Joseph Flood, Martin Dempsey, W. G. Nolan, Lily Doyle, Maura Mooney, Clement Morris and Kitty Vaughan.

The orchestra, under Lt.-Col. J. M. Doyle, and superbly led by Miss Nancie Lord, was fully in keeping with the general level of the performance.

## Excellent Rigoletto

AST night's performance of Verdi's "Rigoletto" at the Gaiety Theatre, with Otokar Kraus in the title role, was in all respects an excellent performance -undoubtedly the best production given this season by the Dublin Grand Opera Society.

Mr. Kraus, who undertook the part at the last minute, portrayed the part with sympathy and understanding — a brilliant

formance.

Verdi, by writing continually in the upper register, taxes the voices to the utmost, yet Marjorie Shires' high notes were remarkable for their purity and accuracy of intention of intonation.

The singing all round was of fine quality. Special mention must be made of Kenneth Neate's fine study of the Duke, and Jack Harte's Sparafucile. Patricia Black's Maddelena was also impressive.

The conductor for this performance was Velim Tausky, who has a flair for assessing the means of obtaining a proper balance between orchestra and stage, and the general tidiness of the performance was in no small measure due to his clear and decisive beat.

The orchestral playing (leader, Nancie Lord) was excellent and had a range from the rare triple forte to the many pianissimo passages, and was of good tonal

## GAIETY THEATRE

Nightly 7.45. Matinee Sat., 2.30 Dublin Grand Opera Society

TO-NIGHT (Patrons' Night)

RIGOLETTO
Kenneth Neate, Edmond Donlevy
Marjorie Shires, Patricia Black
Thursday ........... IL TROVATORE Friday LA TOSCA
Sat. Mat. LA TOSCA
Sat. Even. RIGOLETTO

Gallery Seats Unreserved, 2/-SUNDAY SONG REGITAL FRANZ PATRICIA KITT VROONS BLACK CORCORAN

## CHEERS FOR OPERA PERFORMANCE

IT was a night for cheers, I and they were not withheld. The presentation of "Il Trovatore" by the Dublin Grand Opera Society at the Gaiety reached a high level of excellence, and was one which for its fire and freshness assuredly will lodge itself in

the memory.

The four principals were Doris
Doree, Patricia Black, James
Johnston, and Bruce Dargavel.
Seldom in recent years in Dublin
have all four roles been so splendidly sung on the same occasion didly sung on the same occasion as they were last night.

Miss Doree, making her Dublin debut, is an American dramatic soprano whose voice is velvety rich in quality, darkish in colour. Her fervent style made the performance of Leonora the best since Joan Hammond's appearance

Patricia Black has not forgotten that her greatest triumphs here have been as Azucena, the gipsy. Her voice has gained new flexibility and her intensity of vocal brought well-merited expression brought well-merited cheers at the final curtain.

James Johnston's Manrico also

### "IL TROVATORE" BY OPERA SOCIETY

Continuing their season at the Galety, the Dublin Grand Opera Society presented last night a memorable performance of Verdi's "Il Trovatore." It was a triumph for all concerned, both in the matter of production and singing. With a brilliant team of principals in Doris Doree, the American soprano from Covent Garden as Leonora; our own Patricia Black in one of her favourite roles. Azucena: James Johnston as Manrico, and the brilliant Welsh baritone, Bruce Dargavel, as Count di Luna, we had superb vocalism allied to good characterisation. Miss Doree's Leonora had great vocal range, and her moving interpretation of the part—especially in the last act—gave much pleasure. Miss Black's Azucena was again a brilliant creation that bore the stamp of experience. The role of the Count was impressively sung and acted by Mr. Dargavel, Mr. Johnston had dash and vigour, allied to good lyrical vocalism, while Jack Harte's clear dletion and dramatic strength brought out all the important points in the role of Ferrando. Pauline Nolan did well in small parts. The singing of the male chorus was exceptionally smooth. Vilem Tanskey, who conducted, took the score along at a rather faster pace than usual.

aroused enthusiasm for the quality of youthful freshness he brought to the role and the high polish of his phrasing. Bruce Dargavel, as the Count di Luna. has a bass voice of fine depth and volume; he appeared at times to be rather a little troubled with the pace set by the conductor.

the pace set by the conductor, Vilem Tauskly.

Jack Harte held the stage in his brief appearances. Pauline Nolan was Inez, and the chorrus sang with confidence.

The conductor was always sure in his control and achieved a speedy performance.

speedy performance.

## To-night: IL TROVATORE

10 11.9	Betricia Blac
Doris Doree James Johnston;	Bruce Darcav
	RIGULE!
Sat. Eyg	RIGOLET
Sat. Evs.	_

CORCOR PATRICIA FRANZ BLACK VROONS

## Gaiety Theatre

NIGHTLY 7.45. MAT. SAT. 1.30 Dublin Grand Opera Society Presents

To-night: RIGOLETTO

Kenneth Neate: Otokar Kraus Marjorie Shires; Patricia Black

TO-MORROW (SUNDAY), 7.45 OPERATIC RECITAL With

FRANZ PATRICIA VROONS BLACK CORCORAN

--- Next Week -Monday ..... II Trovatore Tuesday ...... Tales Of Hoffman Wednesday ..... II Trovatore Thursday ..... Tales Of Hoffman Friday ..... Tales Of Hoffman Sat. Matinee ... Hansel and Gretel Sat. Evening ..... La Tosca

## ARTISTS SHINE

Is there a more brutal and blackhearted character in the world of
opera than His Excellency
Saronia in Puccini's "Tosca"? After
the performance of this work by the
Dublin Grand Opera Society at the
Gaiety last night one is persuaded to
say "No."
Otolear Kraus, calchysta, Dul

argavel, as the Count di Luna, as a bass voice of fine depth and alume; he appeared at times to rather a little troubled with the pace set by the conductor, alem Tauskly. Jack Harte held the stage in his rief appearances. Pauline Nolan as Inez, and the chorrus sang the confidence. The conductor was always sure the conductor and achieved a his control and achieved a heedy performance.

J. J. F.

GAIETY THEATRE

Nightly 7.45. Mat. Saturday 2.30

Dublin Grand Opera Society PRESENTS

To-night: IL TROVATORE

The Mario was James Johnston. The Mario was James Johnston. The Mario was James Johnston.

patricia Blac The Mario was James Johnston. The Mario was Johnston

side, repeated his double performance as the simple sacristan and the cunning Spoleta, and Martin Dempsey who was an effective Scarrione. The shepherd's boy's song was agreeably rendered by Maura Mooney.

Lieut. Col. J. M. Doyle conducted and under his baton the orchest (led by Nancy Lord) gave a vivid rendering of the many-coloured score. To-night—"Rigoletfo." At this, performance Otokar Kraus will play the title role in place of Joseph Satariano, who was unable to travel.

NEW YORK METROPOLITAN OPERA star. Doris
Doree, whom Gaiety audiences foree, whom Gaiety audiences for the D.G.O.S. season will hear in "Tosca" and "Il Trovatore," and who will later star in Covent Garden productions of "Rosen-kavalier," "Aida," and "Peter Schews gum all the time she is singing to aid her voice. In Copenhagen last year the King of Denmark presented her with a laurel wreath, the only singer so honoured since Caruso. Her hobby is the transcription of opera libretti into Braille to help blind music students music students

## PUCCINI OPERA

By JOSEPH O'NEILL

"Irish Independent" Music Critic A notable performance of Puccini's "La Tosca" was given at the Gaiety Theatre in the current season of the Dublin Grand Opera Society. The three principals, who form the core of the opera, were Doris Doree (La Tosca), Otokar Kraus (Scarpia) and James Johnston (Cavaradossi).

This was the first Dublin appearance of the Dutch singer. Otokar Kraus, and his portrayal of Scarpia had a special interest. He brings the sinister character to life from his first entry. His rich voice is used with splendid judgment in tone colour changes to suit the dramatic situation.

As Tosca, Doris Doree proved a consummate actress as well as a brilliant singer. The emotional second act might be easily carried by a good singer, but the subtlety which she portrayed the jealous, demanding woman, seeking assurances from her lover, in the first act proved her an operatic artist of great ability.

#### CLEAR DICTION

James Johnston sang with passionate fervour as Cavaradossi, and fitted splendidly into the heroic part. The clarity of his diction is remarkable, and adds to the great pleasure his singing always gives.

The smaller parts were played to a good standard by Joseph Flood, Jack Harte, Martin Dempsey, W. G. Nolan, and Maura Mooney.

Lieut.-Col. J. M. Doyle conducted, and a fine balance with orchestra and stage was secured. Production was by Joseph Flood

## DUTCH SINGER IN Fine Singing In 'La Tosca'

"La Tosca," with Puccini's intricately-woven music and very complicated plot, is by no means an easy opera to interpret satis-

At the Gaiety Theatre last night, the Dublin Grand Opera Society presented a very interesting version. In the first act, the singing, acting and music made a perfect combination—there was no case of any one section intruding on the other. James Johnston (Cavaradossi) sang with great feeling and a perfect control of tone; Doris Doree (Tosca), with the real touch of the artiste, gave the impression that she found the music easy, Otokar Kraus, as villainous and scheming Scarpio, becoming a menacing figure with a rich baritone voice which supported adequately his imperious gestures. Thus, we had a finely balanced first act.

Then, in the second act, when the plot begins to resemble a Victorian housemaid's "thriller," Miss Doree and Kraus changed into Italian. The language, with its fluid vowels, is excellent from the vocal point of view, but very difficult for those who wish to follow the opera's plot carefully. Up to this the diction had been excellent, and the change was a shock. Personally, I do not like this taking for granted that everybody knows the plot so well that only the music counts. We must make allowances for younger generation seeing the work for the first time.

To the credit of the leading players they carried their parts off gracefully and smoothly, and acted with the necessary force. The final act had fire, fury and suicide with available types. suicide with excellent accompaniment.

Joseph Flood, in the roles of the Sacristan and Spoletta, sang with excellent taste and perfect diction. Jack Harte and Martin Dempsey filled other roles adequately. might mention that some of the police agents, whose tricorne dials fitted awkwardly, seemed a bit

Lieut.-Col. J. M. Doyle conducted with excellent taste, and the orchestra responded perfectly. Joseph Flood was responsible for the production.

T. L. N.

## Three Artists In Gaiety Recital

A recital of operatic arias and songs was given in the Gaiety Theatre last night by three art-istes, Franz Vroons, Patricia Black and Cathryn Corcoran under the auspices of the Dublin Grand Opera Society. The programme was mainly devoted to operatic excerpts, duets; and Schumann's Dichterliebe Song Cycle sung by

M. Vroons once again proved that he is a most accomplished artist. His singing was notable for effortless ease and highly individual quality of tone. His duets with Miss Black were a delight.

Patricia Black's contributions were, as always, expressive, although she is obviously at her best in operatic music, obviously at her best in operatic music, to which her voice and personality are admirably suited. Cathryn Corcoran, a young soprano in her first recital, has young sopranc in ner lirst recital, has a voice of richness and a pleasing platform manner. Her performances, especially of the Herbert Hughes songs, were assured and accomplished. Jeannie Reddin's accompaniment was outstanding. - R. J.



FRANS VROONS. principal tenor of the Royal Netherlands

The career of a tenor has its occupational hazards (as Vroons himself puts it). Taking the part of Don José in Carmen at Covent Garden a year ago, he was accidentally stabbed by Else Brems at the end of the third act. The stage being dark, her elbow hit his throat and the dagger she held entered his mouth. Nevertheless he sang through the last act before going to hospital for his lip to be stitched.





Joa Tammond mond Recital

A recital was given in the Gaiety Theatre, Dublin, last night by Joan Hammond who, with Jeannie Reddin as accompanist, presented a programme of operatic airs and songs. Miss Hammond's singing, throughout, was truly magnificent.

Her programme, carefully chosen, with a good climax in the final Puccini group, made excellent listening She showed great artistry in her interpretation of the Tchaikowski "Letter Song." On a level was Jeannie Reddin's

accompanying. She had a real feeling for the mood of each song. R. J.

NIGHTLY 7.45. MAT. SAT., 2.30 **Dublin Grand Opera Society** Presents TO-NIGHT, 7.45

SATURDAY MATINEE HANSEL and GRETEL Josephine Prout, Jean Mountford, Edmond Donlevy, Kitty Corcoran SATURDAY EVENING LA TOSCA

NEXT WEEK . MONDAY and TUESDAY ONLY HANSEL and GRETEL

The winter season of the Dublin Grand Opera Society opened with a brilliant production of Verdi's evergreen "Rigoletto." The title role was played by Edmond Donlevy, who gave a very fine performance as the ill-fated hunch-back. Kenneth

Dublin Grand back. Neate Kenneth made an Opera Society ideal Count of Mantua, while Marjorie Shires as

Marjorie Shires as fine singing voice with a charming stage presence. Patricia Black again gave us a fiery Maddalena, and Jack Harte a sinister Sparafucile. The famous quartet in the last act brought down the house on the opening night. Other parts were capably filled by Joseph Flood, W. G. Nolan, Martin Dempsey and Kitty Vaughan. Next week's productions are as follows:—
"II Trovatore": Monday and Wednesday.

Wednesday.
"Tales of Hoffman": Tuesday,
"Thursday, and Friday.
"Hansel and Gretel": Saturday 'La Tosca": Saturday evening.

Gaiety Theatre

NIGHTLY 7.45. MAT. SAT. 1.30 Dublin Grand Opera Society Presents

TO-NIGHT (GALA NIGHT) The President and Mrs. O'Kelly will attend the performance of

Franz Vroons : Blanche Turner Kitty Corcoran Catherine Lawson Jean Mountford : Otokar Kraus

Wednesday ..... II Trovatore Thursday ..... Tales Of Hoffman riday ..... Tales Of Hoffman at. Matinee ... Hansel and Gretel at. Evening ..... La Tosca

- Next Week onday ...... Hansel and Gretel uesday ....... Hansel and Gretel

## SONG RECITAL BY JOAN HAMMOND

By JOSEPH O'NEILL. "Irish Independent" Music Critic,

Joan Hammond, the famous Australian soprano, gave a song recital at the Gaiety Theatre in the international season presented by the Dublin Grand Opera Society, her accompanist being the Dublin pianist, Jeannie Reddin.

A programme of great musical variety included a number of arias from operas which have not been heard in Dublin.

Joan Hammond seems to have inexhaustible vocal resources. Her purity of tone might suggest that songs of an emotional character would not find their best expression from her singing. The contrary is the case, as she demonstrated in her singing of the "Pace mio Dio" aria from Verdi's opera, "La Forza del Destino." A lovely mezza-di-voce opening on the word "Pace" set the mood, and a rising intensity of feeling made for a splendid climax.

#### TONE CHANGES.

Another aria that was splendidly sung was "La Mamma Morta" from Giordano's "Andrea Chenier," where the tone changes illustrated the dramatic situation with excellent

Joan Hammond sings the simpler Joan Hammond sings the simpler songs with an equal artistry. Arne's "When daisies pied" was a delightful example of word painting, and "The last rose of Summer" was sung with great purity of vocal line.

Jeannie Reddin has gained a place amongst the small group of accom-panists who have the proper musical and mental attitude to their art. Her admirable co-operation with the recitalist could not have been recitalist could not have been achieved by a mere dependence of rehearsal. It showed a fine sens of the singer's needs, an anticipation of her interpretative effects, and a innate musical feeling.

#### MONDAY AND TUESDAY ONLY HANSEL AND GRETEL

Josephine Proust, Jean Mountford, Edmond Donlevy, Kitty Corcoran, Maureen Keane.

### LAST WORK OF OPERA SEASON AT GAIETY

By JOSEPH O'NEILL.

"Irish Independent" Music Critic. The Dublin Grand Opera Society is concluding its season at the Gaiety Theatre with performances of "Hansel and Gretel" to-night (Monday) and to-morrow (Tuesday) The first performance during this season was given at Saturday's matinee.

Humperdink gave this fairy-tale a very appropriate musical setting. There is an artistic simplicity presented over a very clever musical score. A good choice of artists for the name parts was made, Josephine Proust being the Hansel and Jean Proust being the Hansel and Jean Mountford the Gretel. Always well in character, they sang with a charming sense their children roles, they will be the composer their children roles, the charming sense their children roles, the charming sense their children roles, the children roles are children roles. their third act duets being particu- pure German reverie. larly pleasing

#### SENSE OF CHARACTER

Edmond Donlevy, as the father, Peter the broom-maker, made the rather small part outstanding by the clarity of his singing and his sense of character.

In the difficult role of the Witch bined in a style which i cathryn Corcoran had an effective make-up, and showed a good conceptunder Vilem Tau

The smaller parts were moderately well filled by Maureen Keane (mother), Ada Geoghegan (The Sand Man), and Monica Condren (The Man), and Dawn Fairy)

charm of the performance.

#### GERMAN STARS COMING

Miss Doris Doriel, Franz Vroons and to perform with the Society.

## 'HANSEL AND GRETEL' OPERA REVIVED

THE revival of Humperdinck's charming opera, "Hansel and Gretel," at the Gaiety "heat" Dublin, on Saturday atterno was most welcome. The prod. tion is in every respect exceland bears witness to the s attention to detail that has be feature of all the production the present repertoire of Dublin Grand Opera Society.

This opera was originally tended for a children's Chris

The overture has begreat favourite in the concert hall and the simplicity of the music creates a charming atmosphere for the fairy story which follows. All the principal melodies are exposed, developed and combined in a style which is at once

Under Vilem Tausky, the make-up, and showed a good conception of the part. She was not, however, able to give a convincing performance, as the lyric quality of her Lord) provided many moments of voice was not at all suitable to the somewhat untidy opening, it warmed up as the opera progressed and should improve further with each performance.

Dawn Farry).

The stage effects were well timed and colourful grouping of fairles and children made for a very pleasing, not only of the complicated score, but of the singers also, and created Good orchestral playing, with Vilem a beautiful ensemble in which the orchestra was never allowed to a beautiful ensemble in which the drown the voices.

In the cast, Josephine Proust as At the close of the performance of "La Tosca" in the Gaiety Theatre on Saturday night, Comdit W. O'Kelly, Chairman, Management Committee, Dublin Grand Opera Society, announced that the Hamburg State Opera was coming to Dublin for the Society's spring season of opera, beginning on April 24.

Hansel and Jean Montrord as Gretel sang well and succeeded in putting their comparatively light voices across the orchestral tutti voices across the orchestral tutti opera was coming to Dublin for the Keane as the Mother and Cathryn Corcoran as the Witch. Edmond Society's spring season of opera, Corcoran as the Witch. Edmond beginning on April 24.

They will perform two of Mozart's Donlevy's voice has the right operas, "Cosi Van Tutte" and "Don robustness for his part as the "Aida," "La Boheme," "Carmen, "Father, and his competent acting and "La and stage presence was a feature of the portagence."

of the performance.

The ensembles of Angels and Oto Rai Kraus were also returning Ginger-bread children were excellent in music and movement, and Mr. Powell Lloyd's production ran smoothly, with effective grouping and lighting.

R. J.

FIRST WEEK - DEC STH · MON 11 RIGOLETTO' CONO: LIEUT. DOYLE 5/12 MARJORIE SHIRES - PATRICIA BLACK KENNETH NEATE - EDMUND DONLEVY JACK HARTE - MARTIN DEMPSEY DORIS PATRICIA JAMES BRUCE DORES BLACK JOHNSTON DAROAVER "IL TROVATORE" TUE WARTE WED "RIGOLETTO" CON: LIEUT. DUYCE M. SHIMES - P. BLACK - IC. NEATE E. DONGOY- J.HARTE- M. DEMPSEY "IL ThoUNTORE" CON: V. TAUSKY THURS D. DOREE - P. BLACK - J. JOHNSTON B. DARGAVEL - HARTE " TOSCA" CUN: - CIEUT. DUYCE FRI JAMES JOHNSTON- OTOKAR ICRAUS JOSEPH FLOUR JACK WARTE MARTIN DEMPSEY " TOSCA" CON: -LIGUT. DOYCE 10 SAT 12MAT D. DOREE - F. VNOONS - O-ICKAUS J. FLOUR M. DEMPSEY- J. IJANTE " RIGOLETTO" SAT CON: - V-TAUSICY M.SHINES-P. SCACIC EVEN K. NEATE-O.KRAUS M. OEMPSEY J. HALTE-

SECOND WEEK DEC 12 "ILTROU ATORE" CON! - LIEUT. DOYLE MON D. DORFE- P. BLACK- J. JOHNSTON 12/12 B. DAUGHUEL- J. WANTE " TALES OF HOFFHAN" CON: LIEUT. DOYLER TUE BCANCHE TURNER- JEAN MOUNTFORD CATHERINE LAWSON - ISITTY CONCORAN FRANT VROONS - OTOICAM ICHAUS
MANTIN DEMPSEY - JOSEPH FLOOD WED "ILTROVATORE" CON: U-TRUSKY D. PUREE - CATHERINE CAWSON J. JOHNSTON- B. DARGAUEC- J. HARTC THURS " TACES OF NOFFMAN" CON:-LIE. DOYCE B. TURNER - F. UROUNS - C. LAWSUN - O. ICANUS J. FOOD - J. MOUNTFOND - M. DEMPSEY - 16. CONCORAN CON: - CIENT. DUYCE TAGES MOSFMAN" B. TUNNER - IC. CONCORAN - J. MOUNTFILD WOSFMAN" CLAWSON - F. UNOUNS - U. ICNAUS J. FLOQO - M. DEMPSET 11 HANSEL & GAETEC" CON: - CHU U. TAUSKY SAT JEAN MOUNTFORD- JOSEPHINE PROUST MAT 17/12 EDMUND DONCENT - MAUREEN KEANE "TUSCA" CON: - CIEUT. DOYCE TAC D. DOREE - F. UNOONS - O. PAUS J.FLOUD - M. DEMPSEY - J. WARTE EUEN MEEK Of DEC 19714 MON " WANSELL GASTEC" TUC "HAWSELL GRETEL" 9/12 CON: - V. TAUSKY
J. MOUNTFORD
J. PAGUST E. DONGEUT!
K. CONCONAN EM. KERNE - CON: - V-TAUSICY J. MOUNTFORD - J. PROUST K. CONCOUND - J. PROUST E. DONCENY M. KRANE

GAIETY SPAING SEASON - 3 WEEKS COMMENCING MONAPAL 24TH 1950 CARMEN" "LATRAVIATA" "LA BOHEME BITER VENDI PUCCIND VERDI " A MASKED BALL" VERDI DORIS . IKMA . VERONICA . PATRICIA DORFE BEICKE DUNNE BURCIC GU4ST BARBARA JOSEPHINE EMLIO AKTISTES LANE O'HAGAN MANINESCO KENNETH. HORST. OTOKAR.

NEATE TAUBHANN KRAUS

BRUCE STANKY VERE MAKTIN

DRIBAVEL CLARKSON LAURIE DEMPSEY

SAM JOSEPH

MOONEY FLOOD CONDUCTORS: - LIEUT. COL. J.M. DOYLC & VICEM TAUSICY PRODUCERS: - SYDNEY RUSSEIL VENE CAUNIE JOSEPH FLOOD CHORUSMASTER: - DR. HANS W. ROSEN Leader of onch: - NANCIE LOND XIN CONJUCTION WITH RADIO EIREANN THE HAMBUNG STATE OPERA IN" DON GIOUANNI" & "COSI FAN TUTTE" WITH PRINCIPALS- CONDUCTOR & RADIO EINEANN SYMPHONY ONCH! \_ MENTO MANCHIONNY

## DUBLIN GRAND OPERA SOCIETY

Booking Opens Monday

10 a.m.—9 p.m.

Additional Booking Facilities available

FIRST WEEK—April 24-29 Mon., 24th; Wed., 26th; Fri., 28th—AIDA.

100

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100

Tues., 25th; Thurs., 27th; Sat. Evg., 29th — DON GIOVANNI — Hamburg State Opera.

Sat. (Matinee), 29th. CARMEN.
SECOND WEEK—May 1-6
Mon., 1st; Wed., 3rd—CARMEN
Tues., 2nd; Thurs., 4th; Sat.
Evg., 6th—COS1 FAN TUTTE
Hamburg State Opera.
Fri., 5th; Sat. (Matinee) 6th—
LA TRAVIATA.

THIRD WEEK—May 8-13
Mon., 8th; Fri., 12th; Sat.
(Matinee), 13th—LA BOHEME.
Tues., 9th; Thurs., 1th; Sat.
Evg., 13th—A MASKED BALL.
Wed., 10th—LA TRAVIATA.

Accompanist: Jeannie Reddin Sun., April 30th, 7.45 p.m. Frans Vroons, Veronica Dunne Sun., May 7th, 7.45 p.m. Doris Doree.

# "AIDA" RINGS UP THE CURTAIN

HOW TIMES change. A few years ago "Aida" was the climax of the Dublin Grand Opera Society's season at the Gaiety; this year the long and complex Verdi work is merely the curtain-raiser to what promises to be a memorable three weeks of opera.

Last evening's performance of "Aida" was a measure of the present solid strength of the Society. The opera was accorded a smooth and compact production, in which precision was the keynote. A performance such as we saw last night would be an impossibility a few years ago

we saw last might would be an impossibility a few years ago.
And the singing? Without bush-beating, it was the most impassioned heard here for many months—and in saying that I am not forgetting the productions in which Joan Hammond and Eva Turner appeared as Aida.

The casting last night was the best so far by the Society in this opera—Doris Doree was Aida, Patricia Black the Amneris, Emilio Marinesso the Radames, and Bruce Dargaval the King of Ethiopia,

All four were in powerful voice. Miss Doree, in particular was unsparing, and her performance had an Italianate intensity

Miss Black brought a new Nileside subtlety to her reading of the serpentine, Amneris, and her voice control was masterly. Marinesco sang in Italian, which for some people in the audience must have made the plot obscure, but his ringing top notes were more than adequate compensation. Bruce Dargaval's bass range was the feature of his performance. Vere Laurie made a good show as the King of Egypt though his voice is light for the

part, and Stanley Clarkson was the High Priest.

The chorus sang with great spirit and moved with efficiency. The conductor was Lieut.-Col. J. M. Doyle, who maintained a crackling pace and secured notable orchestral plaving. Even so, it was 11.15 p.m. before the final curtain fell. which is cutting it rather fine tor those who have buses to catch. The dances could be curtailed without doing violence to the tale.

A producer's note requesting the withholding of applause at the end of each act until the curtain had actually reached the stage and the music had ceased was not fully honoured, but the suggestion is admirable and it is hoped will have its reward before the season ends.

The performance had a rapturous reception.

J. J. F.

## Auspicious Opening To Gaiety Opera Season

FINE opening was made to the three weeks season of sible for the production of the opera, sang the part of the King of Egypt. Marjorie Barry's voice sounded sweet gave a performance of Verdi's the three weeks season of the Dublin Grand Opera Society Bargorle gave a performance of Verdi's and true Priestess. conducted by Lieut, - Col. M. Doyle, the Society's musical rector. An international cast of director. principals included Patricia Black scenes with fine playing. in the role of Amneris, returning, as guest artist, to her native city.

last season gave so much pleasure, Aida. Her rich voice, emotional and passionate singing again aroused enthusiasm. There may not have been the same purity of tone in her highest register as on the previous hearing, but the same artistry in characterisation was evident. She gave a lovely lyrical singing to her prayer song.

Patricia Black sang splendidly, and her scene with Aida in the second act was one of the highlights of the presentation, both artistes excelling. Again she commanded the stage in her scene with Radames in Act 4, singing with power and brilliance of tone.

#### VIRILE SINGING.

As Amonasro, father of Aida, Bruce Dargaval was well cast. His virile singing and dominating presence nade the part stand out with fine

Particularly pleasing was the voice of Stanley Clarkson, who sang the part of the High Priest. There was in ease of vocal production, a great larity of diction, and a rich, resonant to the standard of the s int tone in his singing.

The part of Radames was sung in talian by Emilio Martinesco.

"Irish Independent" Music Critic effective operatic voice of great power, although with a considerable vibrato, carried his portrayal success-

Vere Laurie, who also was respon-

Good choral singing added dignity to the performance, and the orchestra gave splendid colour to the dramatic

The principal dancers were Doris Doree, whose performances corps de ballet was by arrangement with Olga Mohan.

**Dublin Grand Opera Society** 

Present-Nightly 7.45. Matinee Saturday, 2.30 THREE WEEKS SEASON OF OPERA

FIRST WEEK To-night & Thursday and Saturday

#### DON GIOVANNI

Clara Ebers, Lore Hoffmann, Elfriede Wasserthal Sigmund Roth, Mathieu Ahiersmeyer, Walter Giesler, Theo Herrmann.

Wednesday and Friday—AIDA Saturday Matinee—CARMEN Sunday Evening, 7.45—Song Recital Franz Vroons, Veronica Dunne

## Verdi's 'Aida' At Gaiety

VERDI'S "Aida," with which the Dublin Grand Opera Society opened their season last night at the Gaiety Theatre, is one of the most spectacular of operas.

The opportunities it gives to principals, chorus, orchestra and producer, and the beauty of much of the music, make one less critical of the inconsistencies of the plot.

Vere Laurie's production was full of colour and movement, and a word of special praise is due to the exceedingly fine chorus—even if they were at fault in the offstage chorus of Act 4.

Doris Doree's Aida was really magnificent. She suggested Aida's changing emotions not alone by her powerful voice, but by her unusual command of stagecraft.

Emilio Marinesco, making his first appearance here, as Radames gave a performance which will be remembered with pleasure.

Patricia Black's Amneris was another notable performance: her voice has increased in range and

Vere Laurie as Pharoah, Stanley Clarkson as High Priest, and Bruce Dargaval as Amonario, were excellent. The orchestra, under Lt.-Col. J. M. Doyle, was fully adequate to Verdi's beautiful

Gaiety-The Dublin Grand Opera Society opened its three-weeks season at the Gaiety last night with a Doree, the American soprano who vivid performance of Verdi's Aida." This work, designed on massive lines and with an eye to imposing spectacle, calls for all the producer's wiles when presented on a stage of limited area, and Vere Laurie deserves hearty congratulations for his splendid work in this respect. Conscientious attention to detail was marked by the appear ance of real live negroes to go on as the captives in the second act.

But the opera's success must depend ultimately on the quality of the singing, and here we had some of the most impressive performances ever given in this opera since the D.G.O.S. put it into its repertoire eight years

## GAIETY THEATA

Nightly 7.45. Matinee Sat., 2.30. DUBLIN GRAND OPERA SOCIETY THREE WEEKS' SEASON OF OPERA 1st WEEK

Present

TO-NIGHT, Thursday & Saturday Hamburg State Opera in

## DON GIOVANNI

Glare Ebers
Elfride Wasserthal Sigmund Roth
Mathieu Athersmeyer Clare Ebers Walter Giesler Theo Herrmann

Wednesday & Friday ..... AIDA Saturday Matinee ... CARMEN Sunday Evg. ... SONG RECITAL Franz Vroon, Veronica Dunne

The title role was played by Doris made such a deep impression last season by the dramatic force of her acting and the beauty and colour of her voice. Her Aida was a characterisation of great sensitiveness. All the changing emotions of the part were protrayed with grace and sincerity, and her singing, with its splendid phrasing, gave intense pleasure, even though now and again there appeared to be a little uncertainty in the upper register. Radames was sung (in Italian) by Marinesco, who certainly Eimlio has the handsome martial physique for the part allied to a robust tenor voice that took the flowing music in its stride.

PATRICIA BLACK

Once more Patricia Black was heard as Amneris, one of her best parts. She has never sung better than last night or shown us more clearly the domineering nature of the jealous Princess. The sonorous bass music of the High Priest was majestically rendered by Stanley Clarkson, who had all the dignity the part demands, and the rugged strength of Amonasro found an ideal interpreter in Bruce Dargaval. The wonderful duet between Amonasro and Aida in the third act was given with extraordinary fire and pathos. Vere Laurie, in addition to producing, took the part of the Egyptian King with effect, and Marjorie Barry's lyrical rendering of the Priestess's hymn was as pleasing as ever The ensemble in the second act was admirably done, and there was distinction in the ballet work of Anita Phillips and David Rahr. Lt.-Col. Doyle conducted in masterly fashion, and the audience gave him perhaps the greatest ovation of his career.

To-night—Hamburg State Opera Company in "Don Giovanni."

## Hamburg State Opera In 'Don Giovanni'

The most notable feature of the production of Mozart's "Don Giovanni" at the Gaiety Theatre by the Hamburg State Opera artists is the painstaking and sincere endeavour of producer, Dr. Rennert, designer and conductor, to give a presentation of the work that is always well characterised, authentic and a constant pleasure to the eye-but not obtrusively so; the glorious music is allowed always the chief say.

The fact remains that any performance of this masterpiece on the Gaiety Theatre stage is a great occasion. The Overture and isolated arias at concerts are all

we have to feed on.

Sincerity, indeed, informs this whole production from first to last. The Radio Symphony Orchestra (leader Renjo Macchionni) under Arthur Gruber, was in excellent form, the playing being smooth and lucid and the many wonderful focal points of the score were

admirably revealed. Vocally, the performance by all the principals was of such a

as we have never standard experienced before. Each one was ideally cast, all having just the exact voices for Mozart's music. Matthieu Ahlersmeyer in the title role, and Theo Hermann as Leporello were perhaps the most outstanding. Here was vocal quality and style with a sense of characterisation that always seemed instinctively right.

Sigmund Roth's make-up as the statue was tremendously impressive, and Lore Hoffman as Zerlina, Clara Ebers, Elfriede Wasserthal, Gustav Neidlinger and Walter Geisler all gave evidence of their sureme artistry both in solo and en mble.

There was a large and vociferously appreciative audience and at the conclusion the Chairman of the Dublin Grand Opera Society, Commandant W. O'Kelly, welcomed the artists and introduced the producer, Dr. Rennert, who in short speech thanked the audience for their marvellous reception.

GERMAN GROUP'S DUBLIN DEBUT

## MOZART OPERA A MARKED SUCCESS

By JOSEPH O'NEILL

"Irish Independent" Music Critic The performance of Mozart's opera, "Don Giovanni," by the Hamburg State Opera in the season of the Dublin Grand Opera Society at the Gaiety Theatre, was an out-standing success, and an event of considerable importance in our musical life.

The large audience saw the advantages of opera presented by a repertoire company, over a presentation where the principals are drawn from different companies and lack co-ordination in interpre-

tative ideas.

Here the conductor, Arthur Gruber, had a team of eight singers who had a thorough understanding of each other, and a responsive orchestra, led by Nancie Lord, to complete his forces. The result was a performance of high artistic value.

The casting was excellent, the right type of voice being fitted to each part. The ensembles were splendidly balanced and the arias sung with delightful vocal artistry. WELL BALANCED TEAM

With such a perfectly balanced team of principals, it would be impossible to single any one out for special commendation. The Masetto of Gustav Neidlinger was as vital to the success of the presentation as the Don Giovanni of Matthieu Ahlersmever. Ahlersmeyer.

The use of a central platform on the stage is new to Dublin. Its advantages in grouping and movement will likely make it be more often used. Settings and costumes were also new to a Dublin presentation of the opera and a fine spaciousness was secured.

The final scene of the opera, where the Statue appears and destroys Don Giovanni was skilfully managed, though not presented in the specta-cular fashion of the Glyndebourne

The lyric singing of the tenor, The lyric singing of the tenor, Walter Geisler, aroused enthusiasm, and he had to repeat his big aria, "Il mio tessoro." Clara Ebers (Donna Anna), Elfriede Wasserthal (Donna Elvira), Lore Hoffman (Zerlina), Signund Roth (Commendatore) and Theo Hermann (Leporello) completed the cast in this brilliant performance.

The orchestra shared considerably in the honours. Their playing had the required neatness and inflection

for Mozart's music.

### "DON GIOVANNI" AT THE GAIETY

The Dublin Grand Opera Society continued its season at the Gaiety Theatre, Dublin, last night with a presentation of Mozart's "Don Giovanni" by the Hamburg State

Opera Company.

It was a wonderful performance, and the society is to be congratulated in placing before the Dublin public such a magnificent team of singers. The playing of this great masterpiece of operatic art was, before all else, an achievement of artistic distinction, realising with consummate mastery the essential character of the work with its subtle blend of comedy, satire, pure fantasy and tragedy.

The singers were not only excellent individually, but had also two important and rare additional merits. First, the voices were all of strongly individual timbre, contrasting one with another, and enabling the singers to give strongly characterised and wonderfully alive interpretations of their Secondly, these dissimilar voices were perfectly chosen to blend together in the concerted numbers. and the ensemble singing was by far the best I have ever heard in this work.

To chose between them would be Dublin Grand Opera Society. largely a matter of individual pre ference. sonorous Matthieu Ahlersmeyer gave an artistic and beautifully-controlled playing of the name part, and Walter Geisler had both a lovely tone quality and fine technical brilliance in the part of Don Ottavio (he obliged an enthusiastic audience by giving a repeat of "Il Mio Tesoro," singing in the real operation. Tesoro," singing in the real operatic style, before the curtain).

Donna Elvira was sung by Elfriede Wasserthal, a wonderful voice and superb acting; Zerlina was as attractive as one could wish for (Lore Hoffman), and Clara Ebers caught the true character of

Donna Anna.

The conducting, which was not nearly in the same standard as the singers (who really carried the show), was in the hands of Arthur Grüber.

## Arrival Of Hamburg Opera Vanguard

ROUR members of the Hamburg State Opera arrived at Dublin Airport yesterday evening from London.

They are Dr. Günther Rennert General Director, Arthur Grüber Principal Conductor, Alfred Siercke, Producer and Thiel official prompter.

The remainder of the Company are to arrive on Saturday.

Dr. Rennert, in an interview told our reporter that this would be the first occasion since the War for the complete cast of a German opera to visit another country, During their stay here they will stage two operas—"Don Giovanni" in Italian and "Cosi-Fan-Tutte" in German.

The party was met at the Airport by Dr. John F. Larchet, President, and Commdt. W. O'Kelly, Chairman of the Management Committee; Lieut. Col. J. Doyle, Musical Director; Mr. James J. D'Connor, Chairman of the Patrons' Committee; Dr. Hans Waldemed Rofen, Chorus Master, and Mr. W. Thompson, of the

Theo Hermann was a were: Mrs. E. MacCarvill and Mr. John Ryan of the Cultural Also in the reception party

## Second Mozart Opera By Hamburg Stars

I'LL cheerfully burn my boats by saying that, in an experience of 25 years, last night's performance of "Cosi Fan Tutte" at the Gaiety was the finest all-round one of opera I've seen in Dublin. Not even excepting "Don Giovanni" last week.

Some faults there were—the orchestra's woodwind was not blameless, nor were all the scene designer's ambitious ideas realised on the stagebut the superb teamwork and vocal ease of the Hamburg State Opera artistes were all-conquering. The performers by their portrayals almost you that characters in this, the most artificial and contrived of Mozart's operas, are creatures of flesh and blood. experienced hands the opera could easily degenerate into farce; the visitors kept it on the plane of comedy.

The opera's theme, that woman is fickle," was held to be shocking throughout most of the last century and resulted in

the work being put on the shelf. The scene is Naples. A pair of officers accept an old cynic's bet that women were deceivers ever. The men pretend to their sweet-hearts they are being called away to the wars—and speedily return masquerading as bearded natives of an Eastern country. They win over the affections of the unsuspecting girls and then reveal themselves, having won their

The artistes sang in German, but the twists of plot are easily followed. The music is a continuous delight. The single interval divides the opera, musically, into two fairly distinct sections; in the first half the tunes come riphing, in the second, the misical phrases are longer, the range extended as if Mozart had suddenly decided to try to give the characters some sem-blance of reality. In the second act there occurs one of the longest arias in non-Wagnerian opera. I was sung last night by Lore Hoffman with a purity of phrase and a control that phrase and a control that won admiration.

But all the Germans were note-worthy. Martha Modl, as the second sister, also sang and acted wit' the precision that goes with intensive training. Walter Geisler and Georg Mund as the officers played with gusto; Theo Hermann built up a character of the cynic as complete as his Leporello in "Don Giovanni" and Annaliese Rothenberger's maid had the freshness of the youth and some of its perkiness. Members of the Dublin Grand Opera Society nicely filled small

The German tradition of having the acting on two or three levels was emphasised in the production. The central oval platform tion. The central oval platform gave intimacy to the work, so desirable in Mozart. The settings, executed here to the designs of Alfred Sierckle, showed, especially in the final canonical scene, what a touch of canopied scene, what a touch of imagination can accomplish. The production was directed by Dr. Gunther Rennert.

The conductor Gruber, who announced at the Gruper, who announced at the conclusion, that the Hamburg State Opera was privileged to give the Irish premiere.

The face of opera in Dublin

has been irrevocably altered by these performances.

J. J. F.

THE DUBLIN GRAND OPERA SOCIETY'S three-week season opens at the Gaiety on Monday night with "Aida," starring American soprano Doris Doree, Patricia Black and the celebrated Viennese tenor, Emil'io Martinesco. Also in the cast are Stanley Clarkson. Bruce Dargaval and Vere Laurie, who also produces.

Tuesday's attraction is the Hamburg State Opera Company in "Don Giovanni," the first of two Mozart works to be given durring the season. the other is "Cosi fan Tutte," which has not been heard here for several years.

With the Hamburg Company in Dublin is their producer, Dr. Gunther Rennert, and Herr Arthur Gruber, musical director, who will conduct the augmented orchestra.

On the Wednesday and Friday of the first week of the season "Aida" will be repeated; "Don Giovanni" will be repeated on Thursday and Saturday night, and for Saturday's matinee the attraction is the ever-popular "Carmen," with Patricia Black. Franz Vroons, Bruce Dargaval, Barbara Lane, Josephine O'Hagan Sam Mooney, and Joseph Flood.

In addition to Arthur Gruber, the Society has again succeeded in securing the services as conductors of Vilem Tanskey, Waldmer Rosen, and Lieut.-Col. J. M. Doyle. On the production side, apart from Dr. Rennert, are Vere Laurie, Sydney Russell, ar Joseph Flood.

Apart from those already mentioned, works for production during the season include "Traviata" (with Otokar Kraus), Irma Beilke, and Kenneth Neate), "A Masked Ball" (with Doris Doree, Kenneth Neate and Bruce Dargaval), and "La Boheme" (with Horst Taub-

mann, Irma Beilke, Stanley Clarkson, Otokar Kraus, and Vere Laurie).

United States, Wales, New South Wales, England, Australia and Ireland, both sides of the Border.

From Wales comes Bruce Dargarvel and New South Wales Kenneth Neate. Both sing roles in "Carmen" and both have more than a casual acquaintance with the law. At one time or another each was a member of the police force in his native land. But there the similarity ends, for one is a baritone and the other a tenor.

In the recent Dublin Grand Opera Society's production of "Carmen," Kenneth Neate, who sang the part of Don Jose, wore a costume which belonged to Lucien Muratore. Years ago it was a matter of opinion as to whether Muratore or Joseph O'Mara was the better Don Jose. To this day that issue has not been finally decided. That Muratore had given his costume to Neate seems rather like conferring a cloak of succession.

Kenneth Neate was born in Cessnock, N.S.W. of Irish stock. His grandmother's name was Withers and she came from the West of Ireland. Though he originally intended to become a school teacher, he joined the police force instead and for a number of years was soloist in the N.S.W. Police choir. Via the Canadian Air Force he arrived in London at the end of the war,

since when he has been singin in Covent Garden.

Flamburg State Opera
Song Recital

The song recital given yesterday at the Olympia. Theatre by the principals of the Hamburg State Opera added new lustre to the reputation of these fine artistes. It is rare to hear opera singers acquit themselves with such distinction in the more delicate art of the lieder.

In the first part of the programme we heard them in a dozen songs by Schubert, Brahms, Hugo Wolf and Richard Strauss, and in every case the phrasing and intonation were admirably clear and expressive. Perhaps the most memorable performance was that by Lore Hoffmann of the difficult Mainocht of Brahms.

Miss Jeannie Reddin, as accompanist, earned her full share of credit.

After the interval, the singers roused a packed audience to enthusiasm with a programme of arias and duets, chiefly from Mozart operas which suffer least by being transferred from the stage to the concert platform; not that the actor's art was missing.

Theo Herman, who had sung Wolf impressively in the first part of the programme, now displayed his genius for comedy in Leporello's aria from "Don Grovanni."

A programme note stated that the recital — organised by the "Save the German Children Society"—was presented as a gesture of thanks for our relief to Hamburg.

AT the moment backstage in the Gaiety Theatre is rather like a modern edition of the Tower of Babel or a U.N.O. session. Among the many countries represented in the present opera season are Germany, Italy, Holland, Czechoslovakia, the

## Brilliant Production by Hamburg Opera

"Don Giovanni," as given by the Hamburg State Opera (in the Dublin Grand Opera Society's season) at the Galety Theatre last night was a beautifully finished production, in which all the arts were welded into a harmonious whole One years noticeable feawhole. One very noticeable feature was the smoothness and speed of the production (Dr. Gunther Rennert was in charge), and one scene seemed to slide into the next The use of black drapes and the austere use of settings made this easy, but neverthe-less, skilful arranging and lighting, created the desired effect very effectively.
As for the artistes, individually,

and as a team, they were excel-lent. All had fine voices, sang naturally without mannerisms (which is important from the point of view of realism) and acted with amazing skill. The absence of florid gestures was

Theo Hermann was magnificent as Leporello. He has a sonorous bass voice and a perfect sense of comedy, and many neat touches had the audience tittering. Matthieu Ahlersmeyer was a Matthieu Ahlersmeyer was a dashing Giovanni, with a rich baritone which suited the role. His acting in the final scene was really dramatic.

Clara Ebers was a tragic Anna, Elfriede Wasserthal, made a fiery Elvira, and Lore Hoffman was a coy Zerlina. All sang with was a coy zeruna. All sang with excellent taste, and the voices were clear and extremely good. Ottavio was played by Walter Geisler, a lyrical tenor. The tone was pure and the production easy and fluent. Other parts were filled by Sigmund Roth and Gustav Niedlinger.

Gustav Niedlinger.
The playing of the orchestra
under Arthur Gruber was of a high standard throughout.



Ssene from the Opera: Theo Hermann and Lore Hoffman photographed at the Gaiety last night

-Herald Photo (J. H.)



Covent Garden tenor Kenneth Neate wearing the costume presented to him by Lucien Muratore.

## ARTISTS

A concert was given by Veronica Dunne (soprano), Frans Vroons (tenor), Bruce Dargavel (baritone) accompanied by Jeannie Reddin in the Gaiety Theatre last night when a varied and interesting programme of operatic songs was presented to a very appreciative audience who demanded and re-

ceived many encores.

Veronica Dunne (making her first appearance at a public concert) contributed a group by Mozart and arias from "La Boheme," and other operatic items. She possesses a beautiful, rich voice that is admirably controlled, and her command of tone colour, specially of the finer shades, clarity of diction, and intensity of feeling enabled her to make the most of every phrase.

Nothing can be added to what has been already said concerning Frans Vroon's superb artistry. Bruce Dargavel's talent was very apparent throughout this long programme.

The important and extremely difficult piano accompaniments were played to perfection by Jeannie Reddin, whose contribution to the performances was warmly acknowledged the



Veronica Dunne, who recently broadcast a special programme of Irish songs over the Vatican

## OF "CARMEN"

A "Carmen" was given by the Dublin Grand Opera Society at the Catunday afternoon. The Dublin Grand Opera Society at the Gaiety on Saturday afternoon. The title role was played by Patricia Black, who has now established a complete monopoly of this part in Dublin—it is more than a decade since any—the stable of the complete was a superstant of the co body else was seen in it here. Her interpretation, a little on the heavy side and lacking the "tigerish" lelement is nevertheless beautifully element, is nevertheless beautifully sung. But why must she appear, for three-quarters of the opera, "o'erlaid with black, staid wisdom's hue" The gay and gaudy colours are surely part and parcel of Carmen.

The Don Jose and Frans Vroons, who gave a thoroughly consistent rendering of that reckless and foolish character. The music of the part suits him perfectly and his voice was at its golden best.

In contrast with fiery and passionate performance was the demure and gentle maiden, Micaela, as presented by Veronica Dunne, who made a most auspicious debut in opera. An attractive figure on the stage, she sang and acted well in character. Her voice is strong and pure and produced without

Bruce Dargavel was a robust Escamillo, and Vere Laurie repeated his pleasing portrait of an easy-going Zuniga. The parts of the smugglers were given distinction by Sam Mooney and Joseph Flood, while Josephine O'Hagan and Barbara Lane acted and sang with spirit as Frasquita and Morgodes

The chorus did its work well on the whole, and the orchestra, with Vilen Tausky in command, gave an eloquen rendering of the score. Production was by Sydney Russell.

"Carmen" will be repeated to-night.

## CONCERT BY OPERA | FINE PRODUCTION | La Traviata at the Gaiety

At the Gaiety Theatre last night, "La Traviata" was pre-sented by the Dublin Grand Opera Society. It was a It was musically correct and somewhat formal affair, which is at variance with the title and meaning of this Verdi work. Some abandon in the acting. more colour in the singing is suggested.

Irma Beilke was Violetta, and carefully exercised voice coped with the arias. The tone was always of good quality, and she sang easily without artifice. Her acting was adequate. Kenneth Neate sang well, but rarely released the full power of his voice.

A fine rich tone was produced by Otokar Kraus, and he pre-sented a moving portrait of the distraught father. In the smaller parts, Joseph Flood (excellent diction), Martin Dempsey, Sam Mooney, and Vere Laurie did

The chorus sang well, and, despite the numbers. never

seemed unwieldy in movement. Lieut.-Col. J. M. Doyle, t. Lieut.-Col. J. M. Doyle, the conductor, achieved some really beautiful tone colour from the orchestra in the preludes, and maintained a fine tempo and balance throughout the work.

T. L. N.

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#### DUBLIN GRAND OPERA SOCIETY

present THREE WEEK SEASON OF OPERA

MON: 24 APRIL WFD.: 26 FRI.: 28

AIDA

TUES .: 25 THURS: 27 SAT .: 29

Hamburg State Opera DON GIOVANNI

Sat. Mat. 29; Mon. Evg. 1 May Wed. . 3

CARMEN

Tues. Thurs. 48

Hamburg State Opera COS FAN TUTTE

Sat. Mat 6 Wed Evg. 10

**LATRAVIATA** 

A MASKED BALL

Mon. 8 Sat Mat. 13

BOHEME

Nightly 7.45. Matinee Sat., 2.30. DUBLIN GRAND OPERA SOCIETY PRESENT

THREE WEEKS' SEASON OF OPERA 1st WEEK

TO-NIGHT FRIDAY

Doris Doree Patricia Black Bruce Dargavel

AIDA Emilio Marinesco Stanley Clarkson Vere Laurie

THURSDAY SATURDAY The Hamburg State Opera DON GIOVANNI

SATURDAY MATINEE

CARMEN

Sunday Evg. Next-Song Recital: FRANZ VROONS, VERONICA DUNNE

## SONG RECITAL

THE first of two song recitals arranged by the Dublin Grand Opera Society in conjunction with their current season was given at the Gaiety Theatre last night by Bruce Dargavel, the Welsh baritone; Veronica Dunne, the popular young Irish soprano, who has just returned from a period of training in Italy, and the Dutch tenor, Frans Vroons.

Dunne, whose first public recital this was, deserves a special place in the affections of Irish music lovers. That she has benefited much from her stay in Italy was much in evidence in her singing last night. Not only has she acquired an excellent vocal technique, but temperamentally she is able to capture all the moods of her songs. In her duets with Mr. Vroons she showed dramatic feeling and an appreciation blending.

### DRAMATIC POWER

Bruce Dargavel is a baritone of note whose forte seems to be in interpretation. Dramatic power and intense feeling marked his singing of a number of operatic arias, but his deeply impressive rendering of the Welsh folk song, "David of the White Rock ", deserves

Frans Vroons sang with much mention. effect a group of Fauve songs, in which the phrasing was impressive, and operatic arias were equally well

Once again Jeannie Reddin rose sung. to the occasion in an exceptionally fine manner, and much of the success of the recital was due to her efficient work at the piano.

## Hamburg Artists' Dublin Recital

A delightful recital of German lieder and operatic arias (sung in German and Italian) was given at the Olympia Theatre yesterday afternoon by siv members of the Hamburg State Opera Company, as a gesture of gratitude for Ireland's relief to Hamburg. Sponsored by the "Save the German Children Society the recital attracted a capacity audience who were thanked by Dr. Proinnsias O Suilleabhain, V.P., for their help. Dr. H. Becker, in Irish and in German, welcomed the artists, whose contributions were superbly accompanied by Miss Jeannie Reddin and Kapellmeister Henry Thiel.

For vocal artistry, in which every nuance, every emotion, and every inflection were achieved with consummate ease the singing of these artists will certainly stand out in the memory of those who

heard them.

The outstanding item in the lieder group was Anneliese Rothenberger's superb singing of Schubert's Die Forelle. With excellent vocal inflection and vivid facial expression she made the tragic little story of the, "Trout" come to life.

The most popular artist in the operatic section was the jovial Theo Hermann, whose rollicking rendering of the Leporello aria (Don Giovanni) gave the audience a feast

of vocal humour.

Walter Geisler gave an outstanding perfarmance of "It mio tesoro" phrasing, breathing, vocalism and interpretation were most impressive.

## GAIETY THEATRE

Nightly 7.45. Matinee Sat. 2.30 DUBLIN GRAND OPERA SOCIETY present

CARMEN TO-NIGHT:

Patricia Black, Kenneth Neate, Veronica Dunne, Bruce Darcaval. Sat. - Hamburg State Opera in ... ... Cosi Fan Tutte. Fri. and Sat. Mat. ... La Traviata. SUNDAY NEXT, 7.45

DORIS DOREE OPERATIC SONG REGITAL

## Song Recital at Gaiety

THE American soprano, Doris Doree, who is one of the guest-artistes in the current season of opera being presented by the Dublin Grand Opera Society, gave a song recital at the Gaiety Theatre last night.

Here is an artiste with a fine, clear voice of lovely quality, and a wide range of interpretative powers. Her varied and wiselychosen programme enabled her to show her versatility to the best advantage.

arias from Mozart's Marriage of Figaro were followed by a group of Schubert lieder, which included the well-known "Gretchen Am Spinnrade." Here singer and accompanist co-operated sympathetically to give it full effect.

In a group by Hugo Wolf she displayed her ability to adopt herself to the mood of each song as in the pathos of "Das verlassen: Maegdelein" and the sprightliness " Mausfallen of Spruchlein.

Groups by Debussy and Falla ere also included, and she brought this very enjoyable evening to a conclusion with a number of well-known songs which in-cluded a lovely rendering of "Mighty Lak" a Rose."

This notice would not be com-plete without special mention of the accompanist. Miss Jeannie Reddin, whose full and sympa-thetic co-operation with the singer and her command of the keyboard mark her as one of our most accomplished accompanists.

N. W.

#### Doris Doree's Song Recital

The song recital by the American soprano Doris Doree at the Gaiety Theatre last night, deserved a much better attendance.

The audience, which made up in enthusiasm what it lacked in numbers, hear! Miss Doree sing twenty-four of a contrasting nature by Moz..t. Schubert, Wolf, Debussy, Fourdrain De Fala, Hageman, Nevin, Taubert and Beach.

Miss Doree was heard to best effect in four popular Spanish songs by De

German

## Gaiety Recital by Doris Doree

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A song recital promoted by the Dublin Grand Opera Society was given at the Gaiety Theatre last night by the American soprano, Doris Dorée.

Miss Dorée is endowed with a full-range soprano voice, at its best in more modern music. The obvious conclusion is that such a voice—the skill with which it is Also worthy of special mention was a sympathetic rendering of Schubert's "Ave Maria," superbly sung in operatic.

The Hugo Wolf group had skilful phrasing and excellent interpretation. The best of the "English Group" were Taubert's "The Bird in the Forest" and Nevin's popular "Mighty evidence; and, since her voice is called Rose" In a Lieder group, by Schubert Lak a Rose".

Jeannie Reddin was a perfect accompanist to whom much of the success of the recital must be attributed. Debussy group. The four Spanish songs, sung with effortless ease, were very exciting.

The small audience evidently enjoyed the long programme, and encores were demanded granted-rather too generouslyand since Miss Dorée seemed to be just recovering from a cold, as judged by her intonation.

She had throughout the evening invaluable assistance Jeannie Reddin, whose super playing at the piano was in itself. worth a long journey to hear. Miss Reddin is, without doubt, the complete artist as an accompanist.

NIGHTLY 7.45. MATINEE SAT. 2.30 **Dublin Grand Opera Society** PRESENT

#### TO-NIGHT: LA BOHEME

IRMA BEILKE, JOSEPHINE O'HAGAN, HORST TAUBMANN, OTOKAR KRAUS, VERE LAURIE, STANLEY CLARKSON, JOSEPH FLOOD TUES, THURS, SAT.:

A MASKED BALL WEDNESDAY:

LA TRAVIATA FRIDAY and SAT. MAT. LA BOHEME

## **GAIETY THEATRE**

Nightly 7.45. Matinee Sat. 2.30 Dublin Grand Opera Society PRESENT

TO-NIGHT and SATURDAY MATINEE

### TRAVIATA

with

Kenneth Otokar Irma NEATE KRAUS BEILKE SEATS AVAILABLE FOR MATINEE

Saturday Evg. COSI FAN TUTTE

SUNDAY AT 7.45 DORIS DOREE In OPERATIC SONG RECITAL

- NEXT WEEK -Mon., Fri. and Sat. Mat.—LA BOHEME Tues., Thurs., Sat.—A MASKED BALL Wednesday LA TRAVIATA

#### By JOSEPH O'NEILL

"Irish Independent" Music Critic Doris Doree, the celebrated soprano, gave a song recital at the Gaiety Theatre that was remark-able because of the quality of the programme and her unique interpretative powers.

Commencing with two arias from Mozart's "The Marriage of Figaro," she followed with groups by Schubert, Wolf, Debussy, De Falla, and miscellaneous songs.

The four songs by Wolf displayed the high degree of artistry of the recitalist: the mood of each was beautifully caught.

The childish delight in her singing of "Mausfallen Spruchlein" was in strong contrast to the despair shown in "Das Verlassene Maegdelein."

In "Das Verlassene Maegdelein."

It is this ability of Doris Doree to enter the mood and spirit of her song that makes all her singing entrancing. Her command of tone colour enables her to portray every emotion. The hopeless tone in her pianissimo singing of De Falla's "Asturiana" was most moving. Her impassioned outburst against a false lover in "Polo." the enticement in her voice in "Jota" and its tenderness in "Nana" made the De Fallagioup a virtuoso display in interpretation. tation.

The full power of her voice, with its functions, caressing quality, was heard in Debussy's "Air De Lia." It is rare to hear a singer with such a remarkable range of expression.

The accompanist to this distinguished artist was the Dublin pianist Jennie Reddin. Her playing was of the highest quality. Her sprightlines in "Mausfallen Spruchlein, her "Fair" background for Debuss's Chevaux de Bois," the rhythmic dance playing in Fourdrain's "Chanson Norvegienne," and her playing of De Falla's songs, mark her out as an accompanist of exceptional ability. In all her work, there was excellent judgment of tone and anticipation of the singer's requirements. requirements.

## DUBLIN SINGER'S OPERATIC DEBUT

By JOSEPH O'NEILL,

"Irish Independent" Music Critic. OR its third presentation of Bizet's "Carmen" during its season at the Gaiety Theatre, the Dublin Grand Opera Society had Kenneth Neate replacing Frans Vroons in the part of Don Jose, with no change in the remainder of the cast

One of the great attractions of the cast. grand opera performances is that principal roles can be quite differently interpreted, and one is always in search of the artist who will give the greatest satisfaction in a particular part.

The admirers of Frans Vroons, who has a considerable subtlety in acting, are not likely to prefer the forthright characterisation of the part given by Kenneth Neate. In his portrayal there was a tendency to "tear a passion to tatters," and his more passionate outbursts were his more passionate outbursts were made at the sacrifice of accurate

Because of the fact that we have had no "Carmen" other than Patricia Black for perhaps a dozen previous presentations of this opera, the attraction of comparison was missed. The polish of her performance, the clarity of her diction, and her grand yocal ability could again be admired, but the doubt that this is her best role could not be dispelled.

One of the satisfying things about

role could not be dispelled.

One of the satisfying things about the presentation of this opera, was the performance of veronica Dunne, a young Dublin singer, in the part of "Micaela." She sang her muste splendidly, and the rich quality of her voice was heard to great advantage. There is a fine resonant tone in her singing, and her first appearance in grand opera has been a considerable success.

Josephine O'Hagan, Barbara Lang

Josephine O'Hagan, Barbara Lane, Joseph Flood and Sam Mooney again made a competent group of minor principals, and in the quintet with Patricia Black distinguished themselves by their rhythmic singing and clear diction.

Bruce Dargavel was the Escamillo. and Vilem Tausky conducted, with chorus and orchestra repeating their previous success in this opera.

# Nightly 7.45. Matines Saturday, 2.30.

DUBLIN GRAND OPERA SOCIETY Present

NIGHT LA BOHEME IRMA BEILKE : JOSEPHINE O'HAGAN
HORST TAUBMANN : O'TOKAR KRAUS
VERE LAURIE : STANLEY GLARKSON
JOSEPH FLOOD
JOSEPH FLOOD

Tues., Thurs., Sat. ... A MASKED BALL Wed. LA TRAVIATA Fri. and Sat. Mat. ..... LA BOHEME

## BARITONE'S FINE PERFORMANCE IN "LA TRAVIATA"

By JOSEPH O'NEILL

"Irish Independent" Music Critic The Dublin Grand Opera Society's production of Verdi's "La Traviata" provided the opportunity of welcoming the re-appearance of Otokar Kraus, who played the part of Georges Germont. His dominating personality, the virility of his singing, and his great voice control formed a secure basis upon which much of the success of the performance was built.

This part demands a baritone singer who has complete control in the highest register. Not even the conductor expected his smooth phrasing at the close of "Fair Provence," for usually baritones have to beg for a new lease of life at this point. Otokar Kraus carried the rising phrase with ease.

#### TECHNICAL COMPETENCE

The outstanding moment of the opera was the meeting of this character with Violetta in Act 2. Here Irma Beilke, who sang her part in German, joined Kraus in a fine exposition of a dramatic situation. Her voice is not luscious in quality, but a considerable technical competence, a secure musicianship, and a fine dramatic sense, made her a satisfying Violetta.

Kenneth Keate's lyrical tenor voice was suited to the part of Alfred, and his clear diction was welcome.

The small parts were played by Joseph Flood, Martin Dempsey, Sam Mooney Vere Laurie, Pauline Nolan and Monica Condron.

Choral singing was pleasing, having good quality, tone, and accuracy. Lieut.-Col. J. M. Doyle conducted, securing a good balance with orchestra and stage.

Nightly 7.45. Matinee Saturday 2.33 DUBLIN GRAND OPERA SOCIETY

NIGHT LA IRMA BEILKE : KENNETH NEATE OTOKAR KRAUS : VERE LAURIE

Thursday ..... A MASKED BALL Friday ..... LA BOHEME Sat. Matinee ..... LA BOHEME Saturday Evg. ... A MASKED BALL

## Vilem Tausky's Fine Work

THE Dublin Grand Opera Society's final production, Verdi's "The Masked Ball," given at the Gaiety Theatre last night, According to historians.

that one hears a voice so musically eloquent, or a fortissimo that suggests so much power in reserve. As an actor, too, Mr. Dargavel is unusually endowed.

Doris Doreé, Kenneth Neate, Patricia Black and Barbara Lane worked well together, both in solo and ensemble, and succeeded from the outset in suggesting the grim atmosphere that prevails increasingly to the final tragedy.

The performance was made a great delight, however, more through the masterly direction of Vilem Tausky than the efforts of any singer.

He was completely in control of his forces; the orchestral playing was the best we have heard and Was the best we have heard and M. Tausky gave us the essence of Verdi, and his appreciation of the subtleties as well as t subtleties, as well as the expressive climaxes and exciting finales, did full justice to the composer's finest score.

Conductor Vilem Tausky maintained a firm beat throughout and achieved some nice tonal effects. finest score.

'The Masked Ball' "Masked Ball" at the Gaiety

A T the outset may I say that "A Masked Ball" was very efficiently produced by the Dublin Grand Opera Society at the

Bruce Dargavel, the discutstanding as Renato in a powerful cast. It is, indeed, rarely that one hears a voice so much specific was cally eloquent.

According to historians, there was quite a to-do about political implications when the opera was written. The work of the libretist was censored into safety, and Verdi's rived into the cally eloquent.

written. The work of the librettist was censored into safety, and verdi's rich, colourful music was given full rein. So with the locale changed from Europe to the New World, some thousands of miles away we have intrigue and misunder. some thousands of miles away we have intrigue and misunderstanding in high places. Doris 
Dorse sang with nice expression 
and fuency as the wronged wife 
while kenneth Neate, between 
moments of excellent acting and 
nice vocal control, burst forth 
into most impassioned singing, 
and agwiked it. Bruce Dargavel, 
with frie rich, full baritone, sang 
with creat power as the bewildead dusband. His phrasing was 
excellent and tone perfect. 
Patricia Black was a sorceress, 
and sang with excellent balance and restraint, while her acting was above reproach.



Stanley Clarkson

### VERDI'S "MASKED BALL" AT GAIETY

VERDI was in his second "period" when he wrote "A Masked Ball," which was given by which which was given by the Dublin Grand Opera Society at the Gaiety. This was the period which produced "Rigoletto," "Traviata," and "Il Trovatore," but "A Masked Ball" is very far from being the equal of those three. The libratio is weak the plot is leaking. libretto is weak, the plot is lacking dramatic intensity; in fact, the inspiration is just not there and the music suffers accordingly.

music suffers accordingly.

The Society staged the work with imagination and gave, on the whole a satisfactory performance.

Doris Doree was outstanding as Amelia. Her powerful voice was more than edual to the dramatic nature of her part, and as an actress she was easily the most competent in the cast. Kenneth Neate, as Ricardo, sang well and gave a thoughtful reading of a part which is difficult to get across and must always remain unconvincing. There was a certain stiffness in the acting of Bruce Dargavel (Renato), especially in the first act, but his robust bass was used to very great advantage in his arias. Patricia Black (Ulrica), Barbara Lane (Oscar) and Joseph Flood (Silvano), gave very competent performances.

competent performances.

The chorus was adequate and the orchestra played well under Vilem Tausky. The opera was produced by Vare Laurie

#### Good Teamwork In 'La Boheme'

IN "La Bohème," which the Dublin Grand Opera Society presented last night in the Gaiety Theatre, efficient team-work is of vital importance. From this point of view the production must be counted a success. Irma Beilke's Mimi did not, however, reach the level one is accustomed to, vocally and dramatically.

Horst Taubmann, Otokar Kraus, Stanley Clarkson and Vere Laurie, were the four impecunious but cheerful Bohemians, and although vocally they uneven, their ensemble left little

to be desired.

Josephine O'Hagan's Musetta had plenty of character. Her voice is full and rich, and she has the gift of temperament and personality entirely appropriate to this difficult role.

Otokar Krans's Marcel was, perhaps, the most outstanding feature of the performance.

The supporting cast all entered

carefully into their parts. Lt.-Col. J. M. Doyle conducted and held his forces well in hand. Miss Nancie Lord was leader of Orchestra.

#### "A MASKED BALL" AT GAIETY

For the seventh opera of their resent season, the Dublin Grand present season, the Dublin Grand Opera Society presented a very well

What was particularly satisfying what was particularly satisfying about this presentation was its consistency and unerring sense of style, and the fact that Vilem Tauskey, who conducted, held firm command, and took the score along at an exceptionally high transfer

tionally brisk tempo.

Doris Doree, as the ill-fated and emotional Amelia, brought all her artistry to bear not only on the singing of the part, but also on the unfolding of the tragedy.

Her voice had a purity of quality

and an expressiveness surpassing anything we had yet heard from her. She has apparently completely recovered from the effects of her recent

Kenneth Neate (Ricardo) and Bruce Dargavel (Renato) sang with deep feeling throughout. Mr. Dargavel's voice is pleasant and mellow, while Mr. Neate had many moments of vocal

Patricia Black's Ulrica was exceptionally well done, and Barbara Lane deserves special mention for a fine

performance as the page.

Joseph Flood (Silvano), Mairtin
O Diomasaigh (Samuel), and Sam
Mooney (Tom), gave excellent supnort and the change sang with good port, and the chorus sang with good tone.

#### A VERY SATISFYING DON JOSE

"Carmen" (Bizet) was given its cast performance of Verdi's master-piece of love and misfortune—"A Masked Ball"—at the Gaiety last Society in the Gaiety Theatre on

Saturday afternoon.

What might otherwise have been a not very interesting performance was enlivened by the appearance the distinguished operatic tenor, Frans Vroons, as Don Jose. A column could be written upon his interpretation of this part. He sings Bizet's lovely music in the most captivating way, and knows exactly how to reserve the full dramatic effect of a climax until the right moment.

Without doubt Mr. Vroons is the most consistently satisfying of the many fine guest artists we have welcomed to this D.G.O. Society's

season.

Patricia Black as Carmen brings any amount of temperament to her interpretation and has the ability to control her fine voice to suit the various dramatic occasions. Veronica Dunne, making her first appearance in grand opera, raised poor Micaela to vocal heights she very seldom reaches, and had more character than most Micaelas; after her singing in the At act we looked forward to her third Act Aria. This was a fine conception of a part that can so easily be overdrawn. Bruce Dargavel sang well as Escamillo, and the other smaller parts were all in good hands.

Sydney Russell, producer, has concentrated on realism and effective groupings. The whole performance ran smoothly enough, although lapses in intonation were so frequent and so widespread in the cast and chorus as to suggest that the orchestra was not adequately heard on the stage, an impression strengthened by the many anxious glances at the conductor when the situation demanded that concentration should be elsewhere.

The orchestral playing was a feature of the performance. Vilem Tausky, who conducted, secured some fine ensembles, and deserves high praise for his control of many difficult entries by the chorus and his careful attention to phrasing and balance of parts.-R. J.

## HAMBURG OPERA PLAYERS ARRIVE



Members of the Hamburg State Opera Company photographed on arrival at Dublin Airport. From left: Clara Ebers, Elfriede Wasserthal, Walter Geisler, Theo Herrmann, Lore Hoffmann, Sigmund Roth, Gustav Neidlinger and Matthieu Ahlersmeyer. They will appear in a series arranged by the Dublin Grand Opera Company in conjunction with Radio Eireann and will give a concert in aid of the Save the German Children Society at the Gaiety on next Sundav.



Capt. G. Madden, Aer Lingus Sales representative, pinning a souvenir brooch on Fraulein Elfriede Wasserthal, of the Hamburg State Opera, on her arrival at Dublin Airport yesterday. On left is Fraulein Clara Ebers, of the same company, which will give performances at the Gaiety Theatre during the Dublin Grand Opera Society's season.



Chatting between acts of the Dublin Grand Opera Society's production of Carmen: Vilem Tauskey, Bruce Dargavel and Patricid Black.

24 TH APRIL FIRST WEEK MON AIDA" CON: - CIEUT. DOYLE Z4/4 D. DOREE - P. BLACK - E. MANINESCO B. DANGAUEL - V. CAUNIE - S. CCANICSON TUE HAMBUNG OPENA IN "DON GIOURNNI" D. DOREE - P. BLACK WED "AIDA" CON: - LI CON: DOYLE 8. MARINESCO B. OANGAUEC S. CCHAICSON V.CRUNIE THURS "DON GIOURNNI" WITH STATE OPERA HAMBURG FRI " AIDA" ELFNIDA WARRESTHAL
COUNTESY HAMBURG STATE OPENA) P.BLACK - E. MANINESCO CON. LIGUT DOYLE B. DAMGAUEL - S. CLANIGUN - V-CAUXIE SAT "CAMEN" CON: - V. TRUSKY PATRICIA BUNIC - FRANZ UNOUNS MAT VENONICA DUNNE - BRUCE DANGAUEC 29/4 BAMBARA LANE - JOSEPHINEO: HAGAN SAM MOUNEY - JOSEPH FLOOD DON GIOURNNI" SAT HAMBUNG SUEN STATE OPERA

"CARMEN" CON: - V. TAUSICY MON P.BLACK- F. UNOONS - V. DUNNE B. DAMGAUEL B. CANT- J.O'NAGAN J. FLOOD -S. MOONEY HAMBURG STATE OPERA IN 11 COSI FAN TOTTEN "CARMEN" CON: - U. TAUSKY WED P. BLACK - K. NEATE- V. DUNNE B DARGAUEL - B. CANE- J. O' NAGAN J. FLOOD - S. MOONEY HAMBURG STATE OPERA IN" COSI FAN TUTTE" THURS. "LA TRAVIATAL COND: - CIEUT. DOYCE INMA BEILLIE - ICENNETH NEATE OTOICAN ICNAUS JUSEPH FOOD- MANTIN DEMPSET VEUE LAUNIE - SAM MUONEY SAT LA TAAVIATA" CON: - V. TAVSKY MAT 1. BEILICE - IC. WEATE - O. ICAAUS 5. MOONEY- J. FLOOD V. CAUNIE - M. OSNOSEY HAMBURG STATE OPERA SAT M3 US. "COSI FAN TUTTE"

THIRD WEEK -MAY 8TH MON I'LA BOHEME" CON: - CIEU. DOYLE IMA BEILIE - JOSEPHINEO HAGAN 8/5 HUNST TAUBMANN - OTOILAN KNAUS STANCEY CLANICON - VENE CAUNIE JUSEPH FLOOD TUE 'A MASICED BALL' CON: - U. TRUSKY DONIS DOREE - BANBANA CANE PATRICIA BLACK - KENNETH NEATE BRUCE OPPOSOUSEL- MARTIN DEMPSEY SAM MOOWEY - JOSEPH FLOOD WED "LA TRAVIATA" COND: - V. TAUSKY 1. BEILLIE - IC. NEATE - O.KAAUS V. LAURIE - J. FLOOD- M. DEMPSEY - S. MOONEY THURS "A MASKED BALC" CON: - U. TAUSKY D. DONEE - B. CANE - P. BLACK - K. NEATE B. DAMGAUEL - M. DEMPSEY-S. MOONEY - J. FLOOD FRI "LA BONEME" CON: - J.M. DOYCE 1. BEILICE J. O. LAGAN - H. TAUBMANN O. ICHANS SICLAMICESON - U. CAUNIE - J. FLOOD 1. BEILLIE - J. O'NAGAN SAT " (A BONEME") MAT CON- CON- S. CLANICON V. LAUNIE SAT "A MASILED BALL" COND: - VICEM TAUSKY EUSIL
J. PLOOD - 10. NEATE-BORNGAUEL - S. MOUNEY. M. DEMPSEY

OUBLINGRAND OPERA SOCIETY STANTE 1950 SERSONI GAIETY. COMMENCING MONDAY DEC 474 "IL TROVATORE" "CAURCIENIA RUSTICANA Y ", PAGLIACCI
VERDI MASCAGNI LE ONICAVALLO
"FAUST" "ON CARLOS" "TOSCA" SINCUSTUSION
VERDI PUCCINI NAMUZINIAN NI

GOUNDO VERDI PUCCINI NAMUZINIAN NI MINNIA BOWER AMY SHUARD GUEST . GRE BNOVWENSTYN- SERRFINA DILEO ARTISTES. MARGERY FIELD - EDITH COATES TOSEPHINE O'HAGAN - ROWLAND JONES JAMES JOHNS TON - JAMES MCKENNA FRANZ UROONS-FRANK SALE - ARTHUR SERVANT ROBERTHOMAS JOHN DAVIO - FREDERICK SHARP BRUCE DARGAUEL - ROOERICK JONES ARTHUR COPLEY - OTAKAR ICAPUS HOWELL GLYNNE - HENUTY ACAN JOSEPH FLOOD- WARDOLD BLACKBURN - MARTIN DEMPSEY CONDUCTORS: VILEM TAUSICY
& CIEUT. COL. J.M. DOYLE PRODUCENS: - SYONEY RUSSELL POWELL CLOYP JUSEPH FLOOD Leading of ONCHESTRA: - ZUCA CIRVICI

(FOR 'TOSCA" ONLY

(MENZO MARCHIONNI)

## DUBLIN GRAND OPERA SOCIETY

cumann áro-ceotoráma ata ctiat Presents

### IL TROVATORE, CAVALLERIA RUSTICANA, I PAGLIACCI FAUST, DON CARLOS

and in conjunction with Radio Eireann (with Radio Eireann Symphony Orchestra—Leader, RENZO MARCHIONNI)

#### TOSCA

Cast will include:

EDITH COATES

MARJORIE FIELD :: AMY SHUARD

PATRICIA BLACK :: MINNIA BOWER :: GRE BROUWENSTYN :: SERAFINA di LEO

CONSTANCE SHACKLOCK BRUCE DARGAVEL

HERVEY ALAN ::

ARTHUR COPLEY JOSEPH FLOOD

JOHN DAVID HOWELL GLYNNE

RODERICK JONES

MARTIN DEMPSEY ROWLAND JONES

OTAKAR KRAUS :: HAROLD BLACKBURN

JAMES JOHNSTON FRANZ VROONS

ROBERT THOMAS FRANK SALE FREDERICK SHARA

JOSEPHINE O WAGAN ARTHUR SERVANT

JAKES MCKENNA

CONDUCTORS:

LIEUT.-COL. J. M. DOYLE, VILEM TAUSKY

PRODUCERS:

JOSEPH FLOOD, H. A. POWELL-LLOYD, SYDNEY RUSSELL

FIRST WEEK DECEMBER 4th-9th

Mon., Dec. 4th; Thurs., Dec. 7th IL TROVATORE CARTES

Monday: di Leo, Black, Jones, Dargavel.

Thursday: Brouwenstyn, Black, SALE Jones, Copley SHACKUR!

Tuesday, Dec. 5-Patron's Night CAVALLERIA RUSTICANA

di Leo, Johnston, Copley. MCKENIA PAGLIACCI

Bower, Johnston, Rod. Jones, Copley.

Wed., Dec. 6; Sat. Mat, Dec. 9 FAUST O'HAGAN

Wednesday: Field, Black, Alan, Robert Thomas, Roderick Jones, Saturday: Field, Black, Thomas, Jours on Glynne, Kraus. O'NA 600

Fri., Dec. 8; Sat. Evening, Dec. 9 DON CARLOS

di Leo, Black, Dargavel, David, Roderick Jones.

SECOND WEEK TUE DECEMBER 11th-16th Mon., Dec. 15 Wed., Dec. 13;

Fri., Dec. 15 TOSCA

Brouwenstyn, Vroons, Kraus.

Tuesday, Dec. 12-Gala Night DON CARLOS

di Leo, Black, Dargavel, David, Roderick Jones.

Thursday (Patrons' Night) and Saturday Matinee

CAVALLERIA RUSTICANA and

I PAGLIACCI

Thursday as on Dec. 5

Saturday Matinee: "Cavalleria Rusticana"—di Leo, Tohnston, Copley

"I Pagliacci"—Bower, Johnston, Roderick Jones, Copley

Saturday Evening, Dec. 16 FAUST

Shuard, Black, Vreens, Glynne, O'HAGAN Kraus. THOMAS

THIRD WEEK DECEMBER 18th-20th

Monday, Dec. 18

FAUST

Shuard, Black, Rowland Jones. Glynne, Kraus O'HA6AA

> Tuesday, Dec. 19 IL TROVATORE

di Leo, Black, Johnston SHACKLOCK Dargavel. SALE

> Wednesday, Dec. 20 TOSCA

Brouwenstyn, Vroons, Roderick Jones.

#### "IL TROVATORE" AT THE GAIETY

Gaiety Theatre, Dublin, last night passages, as in the tower and with a grand presentation of "Il prison scenes, he was more rovatore" to a full house. Naturally, much interest was taken in the guest singers, principally in lently, and the production, for Serafina de Leo, the soprano, whose adventures during the third World sible, followed the customary lines. War had capaired the imagination. bringing to the character a striking to blot out the singers. stage presence and a voice of great power, especially in the upper register. She has rather a tendency to push it out in somewhat gusty fashion, making for unevenness in quality, but, nonetheless, her singing was enjoyable. Edith Coates also impressed greatly with her work as the Gipsy, Azucena. She showed herself a talented actress and her singing was delightfully rich and appealing.

Bruce Dargaval again delighted his audience with his splendid singing and acting as the Conte di Luna. He has a commanding stage presence, gets his effects with a minimum of action, and sings the difficult music gloriously. He is easily the outstanding Conte Dublin has heard in years. Rowland Jones, as the Troubadour Manrico was not quite so convincing as he has been in other rôles. The voice, with that worrying nasal resonance, was not always standing up to the requirements in the way one would

Minnia Bower, of the Sadlers Wells Theatre, who appears in the Dublin Grand Opera Society's production of I Pagliacci at the Gaiety Theatre,

Grand Opera like, especially in the stormy Society opened its season at the ensembles. In the more intimate

The chorus did its work excel-

Vilem Tauskey conducted and As Leonora she gave a splendid kept the opera moving smoothly, study of Verdi's luckless heroine, though at times instruments tended

To-night— "Cavalleria

By JOSEPH O'NEILL "Irish Independent" Music Critic

THE DUBLIN GRAND OPERA 1 SOCIETY opened its winter season at the Gaiety Theatre with Verdi's "Il Trovatore," the popular appeal of which shows no signs of diminishing. For this production the Society introduced a new "Azucena," Edith Coates, who scored a big success in the part.

Her characterisation of the gypsy around whom the complicated plot centres was extremely good. She brought to this a vocal resource that brought to this a vocal resource that enabled her to give to her big second-act arias, their wild, almost demented, feeling. The strident tone did not impair the flexibility of her singing, and in the occasional lyric passages of her music she showed her ability to command beauty of tone.

Bruce Dargaval was the Count, and repeated the success he pre-viously gained in his performance of this part in Dublin His voice con-trol in the high register is unusual in a baritone, enabling him to fill the musical requirements of this exacting part.

The soprano part of Leonora was sung by Serafina Di Leo, from La Scala, Milan. This could not be her best operatic role.

#### EXCESSIVE TREMULO

Her voice does not comfortably encompass the full range of the music and her tone quality on very high notes was not pleasing. In forceful dramatic passages, the tremulo of her voice was a little excessive. Splendid acting and a fine dramatic sense were employed to give a picture of the company of the com employed to give a picturesque characterisation.

The tenor was Rowland Jones, whose portrayal of "Manrico" was competent. Harold Blackburn gave a clear reading of the part of "Ferrando," and made the opening scene more intelligible than is usual

The choruses were confidently sung. There is a roughness of tone quality amongst the men that may be in character, as rough soldiers and gypsies, but takes from the beauty of the music.

Vilem Tauskey conducted and obtained a good reading of the score from the orchestra. Production was by Sydney Russell.

# 'Il Trovatore' At The Gaiety

THE Dublin Grand Opera Society opened its season at the Gaiety Theatre last night with Verdi's "II Trovatore." The Society spresenting six operas during the season and there is in addition a Sunday concert with the full orchestra.

Conductor at last night's performance was Vilem Tausky, and his sure control was felt over the

whole performance.

The orchestra (led by Zola Circulli) responded well to his clear direction and made the most

of the orchestration.

Edith Coates as Azucenda scored a personal triumph Her interpretation of the character of the gypsy woman was the finest that has been seen on the Gaiety stage for many years.

Rowland Jones as Manrico sang

Rowland Jones as Manrico sang with intelligence and good taste. Bruce Dargaval was a dramatic Conte di Luna, and Ferrando, played by Harold Blackburn, was notable for clarity of diction.

Serafine di Leo as Leonora was superb in the closing scenes. Her magnificent voice has a great range of colour and she made the fullest use of it.

The chorus sang with confidence and gave a good account of themselves.

Sydney Russell's production followed the accepted tradition.

-R. J.



Amy Shuard, who will sing Marguerite in "Faust," at the Dublin Grand Opera Society's season at the Galety Theatre.



Harvey Alan, who will sing Mephistophles in the Dublin Grand Opera Society's production of Faust at the Gaiety Theatre

"Cavalleria Rusticana" and "1 Pagliacci," the twin money-spinners of opera, drew a capacity audience to the Gaiety Theatre, Dublin, last night, when the famous pair were presented by the Dublin Grand Opera Society. In the Mascagni work, one had further opportunity to appraise the qualities of the visiting soprano, Serafino Di Lio. As Santuzza, she found full scope for passionate dramatic acting and singing, the voice sweeping through the full emotional range in a grand study of the character.

Her rival, Lola, was also splendidly played and sung by the Dublin soprano, Josephine O'Hagan, whose singing had a delightful freshness and charm, and must have come as an agreeable surprise to many.

The Turridu was James McKenna
—a prize-winner at the Feis Ceoil a
couple of years ago, who has had
some experience in Britain. He has
a voice of sweet lyrical quality,
which he brings out with a fine
resonance on top, and with a little
more experience should do well in
the lighter operas. Arthur Copley
was very thorough in the rôle of
Alfio, getting through his work in
convincing style.

In the Leoncavallo work, James Johnston was in his best form as Canio. His acting has loosened up considerably, while the voice is as rich and full as ever. His declamation of "Such a Game" and "On with the Motley" was immensely stirring, and he worked up to a grand final curtain. As Nedda, there was Minnia Bower, a popular visitor, who played the Columbine with easy grace, both in singing and acting. Roderick Jones, as Tonio, lifted the audience with his grand singing of the Prologue, and throughout played the rôle of villain with great drive. Brendan Cavanagh was the Harlequin Beppo, and carried the part commendably

carried the part commendably.

Joseph Flood was the producer.

He deserves special commendation for his handling of the crowd scenes in both operas—especially in the closing scene of "I Pagliacci." The works were conducted by Lt.-Col. J. M. Doyle, who got the utmost from both singers and instrumentalists.

GAIETY THEATRE Nightly 7.45. Matinees Sat., 2.30

DUBLIN GRAND OPERA
SOCIETY

Presents

TO-NIGHT

IL TROVATORE

GRE BROUWENSTYN
CONSTANCE SHACKLOCK, FRANK
SALE, FREDERICK SHARP,
HAROLD BLACKBURN

